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ABSTRACT

Providing information on the important role that the arts and humanities can play in prevention efforts, this document offers several activities that draw upon the arts and humanities to increase young people's resiliency. Resiliency refers to children's ability to successfully adapt and develop in healthy ways, despite exposure to risk and adversity. Building resiliency is not something that adults do to or for youth. Rather, it is the process of providing a caring environment, creating opportunities for young people to contribute to their communities, offering positive alternatives for free time, and helping young people make a successful and healthy transition into adulthood. The arts and humanities activities provided in this guide are designed to provide readers with ideas for creating their own innovative learning and skill-building activities that strengthen students' protective factors and help reduce the likelihood that they will become involved with drugs or alcohol. These activities are for teachers, youth-workers, parents, artists and others who interact with young people both in school and during the non-school hours over an extended period of time. Specifically, the activities incorporate creative activities (murals, journal writing, film and video projects, storytelling, dramatic presentations, dances, and recitals) with other efforts involving school community programs. The book includes guidelines for developing creative school community partnerships, as well as general information on the positive effects of creative activities on child and adolescent development. (MJP)

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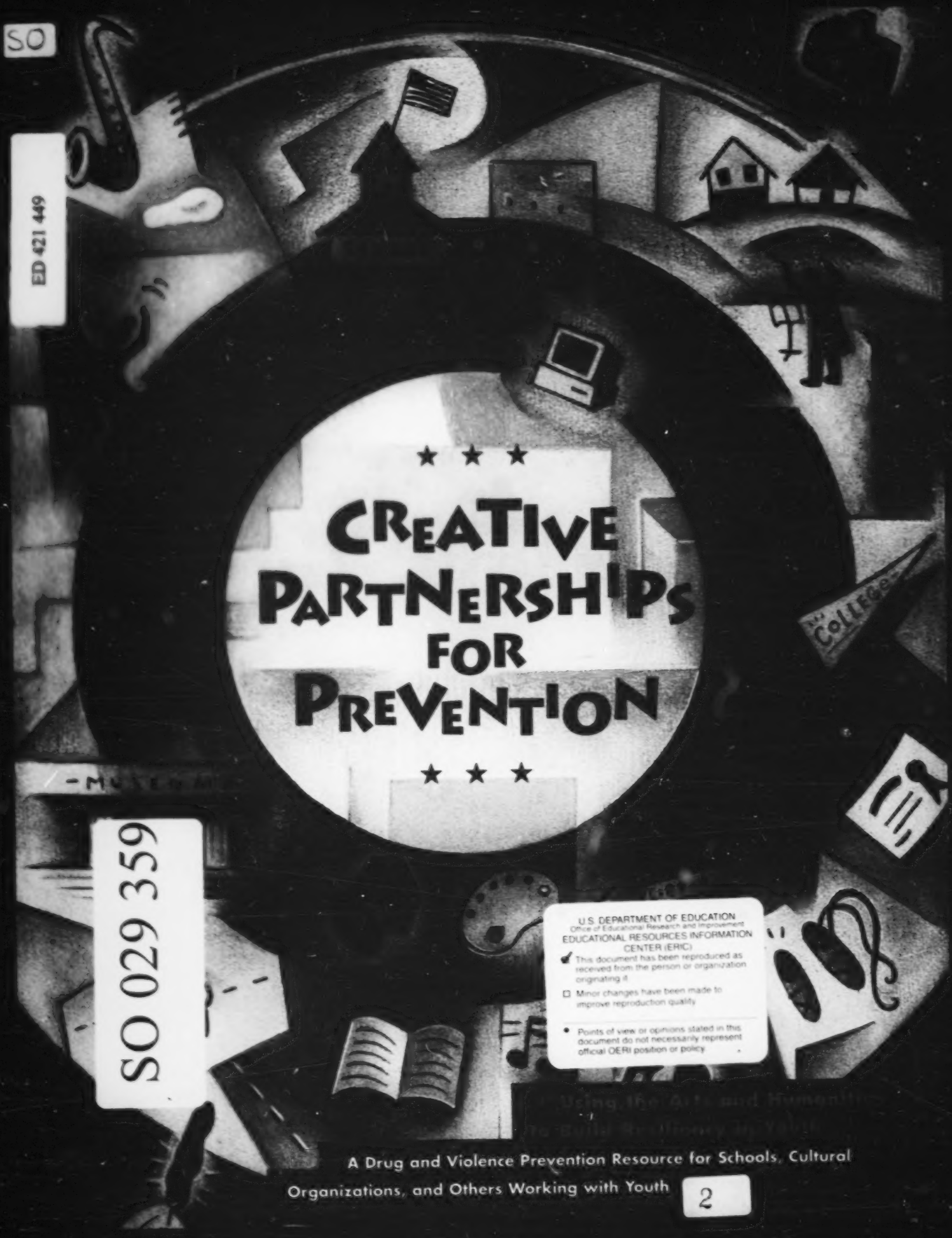

CREATIVE PARTNERSHIPS FOR PREVENTION

SO 029 359

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A Drug and Violence Prevention Resource for Schools, Cultural Organizations, and Others Working with Youth

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Learning Systems Group

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CREATIVE PARTNERSHIPS FOR PREVENTION

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Using the Arts and Humanities to Build Resiliency in Youth

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INTRODUCTION

The need for effective drug and violence prevention programs serving school-aged youth is as great as ever. Creating safe and drug free school environments conducive to teaching and learning is an essential element of school improvement and education reform initiatives across the country. Of equal importance is ensuring that communities are nurturing, safe and supportive environments for young people that encourage their growth and development. Guiding young people through the challenges they face, while helping them take advantage of the opportunities that exist in their lives, is the responsibility of the entire community. Each of us, teacher, parent, principal, counselor, artist, writer, musician, librarian or other adult in the life of a young person, has an important role to play.

The Creative Partnerships for Prevention resource guide was created to demonstrate the important role that participation in the arts and humanities can play in building young people's *resiliency*—their ability to successfully adapt and develop in healthy ways, despite exposure to risk and adversity. Resiliency is a quality that all children are born with, and that can be nurtured and developed. Building resiliency is not something that adults do to or for youth. Rather, it is the process of providing a caring environment, creating opportunities for young people to contribute to their communities, offering positive alternatives for free time, and helping young people make a successful and healthy transition into adulthood.

The arts and humanities are excellent tools for strengthening students' resiliency and the protective factors that can mediate the impact of potential risks. The arts and humanities provide young people with opportunities to develop supportive relationships with artists and other adults; give parents, teachers and youth workers a chance to communicate high expectations; offer students opportunities to experience success and recognition for their accomplishments; and provide young people with opportunities for active learning and direct participation in health-promoting or skills-building activities. In addition, the arts and humanities are fun and offer creative and engaging ways to explore difficult, complex issues with youth.

The impact that the arts and humanities can make in prevention efforts is enhanced when these activities are implemented by partnerships of schools, cultural organizations and other community groups. Collaborative, community-wide efforts create positive, supportive and nurturing environments that discourage drug use and violence while at the same time lowering program costs and strengthening relationships. By pooling their resources and working together, schools, cultural organizations and other groups communicate a clear message to youth that the entire community is dedicated to supporting their healthy development.

The arts and humanities can complement existing prevention efforts taking place in local schools and extend these efforts into the community. This resource guide provides information on the important role that the arts and humanities can play in prevention efforts and offers several activities that draw upon the arts and humanities to increase young people's resiliency. Of course, students do not become resilient as the result of one activity or experience. The arts and humanities activities provided in this guide are designed to provide readers with ideas for creating their own innovative learning and skill-building activities that strengthen students' protective factors and help reduce the likelihood that they will become involved with alcohol, drugs and/or violence. These activities are designed to be used by teachers, youth-workers, parents, artists and others who interact with young people both in school and during the non-school hours over an extended period of time.

This guide is part of a larger *Creative Partnerships for Prevention* initiative that includes a World Wide Web site (http://www.CPPrev.org) and fifteen demonstration sites modeling prevention collaborations between schools and cultural organizations. The guide is being shared with schools and cultural organizations across the nation in the hope of encouraging the establishment or expansion of partnerships serving youth and addressing prevention.

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PREVENTION EFFORTS FOR YOUTH

The past few years have seen high levels of youth involvement with drugs and alcohol. Students across the country are experimenting with cigarettes, marijuana, alcohol and inhalants at very young ages—some as early as the fourth and fifth grades. Many young people also do not perceive alcohol, tobacco and drug use as harmful or dangerous. Researchers see a direct correlation between these attitudes and levels of drug use among youth. At the same time, too many young people are involved in gang fights and other forms of violence. By understanding the principles of effective prevention, teachers, parents and youth workers can help students build resiliency and resist these harmful behaviors.

Prevention—A Critical Need

Drug use and violence are important problems facing today's youth. From 1991 to 1996, an increasing number of students in grades 8-12 reported smoking cigarettes and marijuana, drinking alcohol and using illicit drugs.[1] While the rise in long-term drug use among teens has decelerated somewhat in 1997, usage rates are still two or three times higher than they were in the early 1990s.[2] In addition, large numbers of young people are involved in violent crimes. Studies have shown that juveniles commit a proportionately higher number of crimes than members of other age groups, and since the mid-1980's, juvenile offenders have become increasingly violent.[3] In 1996, one in every 220 persons ages 10 through 17 in the United States was arrested for a violent crime—juveniles were involved in 37% of all burglary arrests, 32% of robbery arrests, 24% of weapon arrests, and 15% of murder and aggravated assault arrests.[4]

Drug use and violence among youth does not stop at the school house door. In 1995, a survey conducted by the Centers for Disease Control and Prevention as part of the Youth Risk Behavior Surveillence System, found that 4.5% of high school students missed at least one day of school during the preceding month because they felt unsafe at school or unsafe going to or from school. The survey also found that 9.8% of the students had carried a weapon on school property in the past month and 8.4% of the students had been threatened or injured on school property during the past year.[5]

Involvement with drug use and violence creates serious problems for young people, as well as for their families, schools and communities.

It creates a school climate of fear and intimidation which makes it difficult for students to learn. Young people who are engaged in drug use and violence put their own lives and the lives of others in danger by carrying weapons, buying and selling drugs on school property and on neighborhood streets, and by being involved in theft and vandalism. These problems affect the entire community.

But this grim picture is only one side of the story. It is important to keep in mind that most young people are *not* involved in drug use and violence, and most grow into healthy, productive adults. And, there is much that can be done to help prevent young people from becoming involved in harmful behaviors. The past few years have seen the emergence of promising new approaches to prevention that focus on building young people's strengths. These approaches involve the entire community in creating opportunities that strengthen and expand young people's skills and help them make healthy choices. *Creative Partnerships for Prevention* is based on these approaches to prevention.

Understanding Prevention Today

Prevention is any activity aimed at reducing the incidence of harmful behaviors such as drug use or violence among youth, and reducing the possibilities of such behaviors occurring at some later time. In the past, many prevention efforts focused on providing information on the harmful effects of drug use. It was thought that if young people understood the damage that drugs did to their bodies and minds, they would stay away from these substances. Messages such as "this is your brain on drugs" were used to try to convince young people to make healthier choices.

It soon became evident, however, that young people did not respond well to scare tactics. This could partly be due to adolescents' feelings of invincibility and immortality. For many teenagers, the potential harm that may happen to them in some distant future if they use drugs is not a strong deterrent to drug use. Another contributing factor could be adolescents' strong need to be popular with their peers. Drinking, smoking or using drugs may seem a sure pathway to group membership and popularity. Adolescents also tend to distance themselves from parents and other authority figures, testing their limits and defying rules. All of these characteristics of adolescence probably contributed to the ineffectiveness of the old approach to prevention. In addition, this approach focused only on the negative. It stressed a problem—drug use—without providing any alternative or solution.

Current prevention efforts reflect a relatively new approach that views young people not as "problems to be fixed," but as "resources to be developed." The focus is on building young people's strengths by establishing a community-wide effort in support of drug- and violence-free youth development. Although providing information about the harmful effects of

NATIONAL STUDY FINDS MORE YOUTH USING DRUGS SEEING FEWER RISKS

A recent national study found that an increasing number of 4-, 5-, and 6-graders are using drugs and growing more tolerant toward drug use. The study found:

- One in four 9- to 12-year-olds was offered drugs in 1996. This figure is up from 19% in 1993.
- The number of youth experimenting with marijuana increases as youth enter middle school and face new social pressures and peer norms. While 8% of 6th graders report that they have experimented with marijuana, 23% of 7th graders and 33% of 8th graders reported trying the drug.
- There is less social disapproval of drugs among 9- to 12-year olds. Youth are less likely to believe that "people on drugs act stupid" (71% in 1995, compared to 65% in 1996); and they are significantly less likely to say that they "don't want to hang around people who use drugs" (81% in 1993, compared to 75% in 1996).

(Source: Partnership for a Drug-Free America (March 1997). 1996 *Partnership Attitude Tracking Survey*. Washington, DC: Author.)

drugs is still an important component of prevention, it is only one among many strategies that are part of effective prevention efforts. Researchers agree that prevention efforts must be comprehensive and use a variety of strategies to be successful.

Prevention Strategies

Researchers have identified several strategies that seem to prevent young people's involvement in drug use, violence and other harmful behaviors. In implementing prevention efforts for youth, all of these strategies should be used:

- *Providing life skills training*— Effective prevention efforts provide opportunities for young people to develop skills that are needed in their day-to-day living and which are critical to their successful maturation into healthy, productive adults. These include skills in decision making, stress management, goal setting, conflict resolution, communication, critical thinking and analysis, basic reading and writing, and resisting offers to engage in harmful behaviors such as drug use and violence.

- *Involving the community*— The effectiveness of prevention efforts is substantially enhanced when the entire community is involved. Family members, school personnel, political leaders, businesses, the media, cultural organizations and other community groups all have important roles to play and need to work collaboratively. Through collaboration, clear community norms are established and enforced. Prevention messages are consistent, and a web of support is created for children and youth.

- *Providing information*— Although providing information alone is not enough, it is still a critical component of a comprehensive prevention program. Young people need to know the harmful effects that drug use, addiction and violence have on individuals, families and communities. They should be aware of the laws related to selling and using drugs, and the consequences of breaking these laws. Youth should also be familiar with community resources available to help people who have problems related to drug use, addiction and violent behavior.

Opportunities for youth to participate in positive artistic, athletic and recreational activities designed to reduce their exposure to risky situations that promote use of drugs or encourage violence...are an important component of many successful prevention programs.

- *Providing alternative activities*— Opportunities for youth to participate in positive artistic, athletic and recreational activities designed to reduce their exposure to risky situations that promote use of drugs or encourage violence—especially during their free time—are an important component of many successful prevention programs. These activities not only occupy free time which could otherwise be used for harmful activities, but help young people develop skills, establish friendships, identify their talents and develop a strong sense of self-esteem. Alternative activities that contribute to the community, such as volunteering or peer mentoring, are particularly effective because they allow young people to develop positive bonds which help prevent their involvement with drug use and violence. Since alternative activities are not effective alone, it is important to skillfully combine these activities with components that increase participants' knowledge, develop their skills, and influence their behaviors and beliefs about healthy lifestyle choices.

Another prevention strategy which is gaining significant support among prevention experts is *building resiliency* in youth to prevent drug use, violence and other negative behaviors. This strategy encompasses many of the activities noted above, but presents them within a distinct framework which is based on positive youth development.

THE PRINCIPLES OF PREVENTION

- Prevention programs should be designed to enhance protective factors and move toward reversing or reducing risk factors.
- Prevention programs should target all forms of drug abuse, including the use of tobacco, alcohol, marijuana and inhalants.
- Prevention programs should include skills to resist drugs when offered, strengthen personal commitments against drug use and increase social competency.
- Prevention programs for adolescents should include interactive methods, such as peer discussion groups, rather than didactic techniques alone.
- Prevention programs should include a parents' or caregivers' component that reinforces what the children are learning and opens opportunities for family discussions about drug use and violence.
- Prevention programs should be long-term with repeat interventions to reinforce the original prevention goals.
- Prevention programs should be age-specific, developmentally appropriate and culturally sensitive.

Adapted from: *Preventing Drug Use Among Children and Adolescents, A Research-Based Guide*, National Institute on Drug Abuse, March, 1997.

Building Resiliency—Tapping into the Strength Within

"...resilience is not a genetic trait that only a few 'superkids' possess... Rather, it is our inborn capacity for self-righting and for transformation and change."[1]

—Bonnie Benard

The concept of resiliency emerged from studies of children who grew up in adverse environments that included poverty and family disorder. Among these studies were those conducted by psychologists Emmy Werner and Ruth Smith on the island of Kauai. The studies were begun in 1955 and followed the lives of at-risk children from birth until adulthood. Werner and Smith's studies, corroborated by the work of other researchers studying youth in high-risk environments, found that even though many of these children faced difficulties growing up, most became competent, caring, confident adults.[2] Those who developed in healthy ways despite exposure to adverse circumstances, or "risks," were identified as *resilient*.

This understanding of resiliency has been applied to the prevention of drug use, violence and other harmful behaviors. Researchers have identified several *risk factors* that seem to make it more likely that young people will become involved with drug use or violence. These include family and peer factors such relationships with parents, friends or role models who use drugs, and community factors such as laws favorable to drug use.

Researchers have also identified *protective factors* that seem to mediate the effects of risk factors and increase the likelihood that young people will not use drugs or engage in other harmful behaviors. Some of these are characteristics of environments—families, schools and communities—that seem to foster resiliency among youth. These *environmental protective factors* are summarized by prevention specialist Bonnie Benard[3] as follows:

- *Caring relationships* with one or more adults from the young person's family, school and/or community who provide support and serve as positive role models. These adults offer young people a stable presence, compassion, trust and unconditional love.
- *High expectations* that the young person can succeed and support systems that allow for success. A high expectation approach conveys firm guidance, clear boundaries and a structure that creates safety and predictability.
- *Opportunities to participate in meaningful activities* that are valued by family, school and community and that allow young people to contribute their skills, make decisions and share responsibility.

These environmental protective factors facilitate the development of a series of *individual protective factors*, or *competencies*, which increase young people's resiliency to harmful behaviors. Research indicates that the greater the number of these competencies that a young person has, the greater his or her ability to be resilient. These competencies are defined as follows:[4]

- *Cognitive Competence*—The ability to think reflexively, abstractly and flexibly, and the willingness to try alternate solutions for both cognitive

WHAT PUTS YOUNG PEOPLE AT RISK?

Researchers J. David Hawkins, Ph.D. and Richard F. Catalano, Ph.D. conducted a review of 30 years of youth substance abuse and delinquency research and identified a comprehensive list of risk factors that seem to make it more likely that youth will engage in unhealthy behaviors. These risk factors include:

Community Risk Factors—Community laws and norms favorable or indifferent to drug use, the availability of drugs and firearms, high mobility and community disorganization.

Family Risk Factors—A family history of the problem behavior, and drug use, parental attitudes favorable to drug use, poor family management practices, family conflict, and low bonding to family members.

School Risk Factors—Early antisocial behavior and academic failure in elementary school, delinquency, violence, pregnancy, low commitment to school and/or school dropout.

Peer Risk Factors—Friends who engage in unhealthy behaviors or display favorable attitudes toward drug use and violence.

The researchers found that the more of these risk factors that are present, the greater the risk. It's important to remember that the presence of these risk factors does not *guarantee* that a young person will engage in harmful behaviors; instead, risk factors increase the *likelihood* of problems. However, research has also demonstrated that the presence of protective factors can greatly reduce the impact of risk or change the way a person responds to risk. Teachers, parents and youth workers who give youth opportunities to achieve, help them build skills and recognize that their successes can make a big difference.

Source: Hawkins, J. David & Richard F. Catalano. *Communities That Care: Action for Drug Abuse Prevention*. (1992). Developed by the Office of Substance Abuse Prevention, Department of Health and Human Services, in cooperation with the Center for the Study and Prevention of Violence, Institute of Behavioral Science, University of Colorado, Boulder.

EARLY ADOLESCENCE AND THE OPPORTUNITY WE TARGET THE MIDDLE SCHOOL YEARS

Early adolescence is a vulnerable period in which youth make important decisions that can affect the rest of their lives. As teens age, their proximity to drugs increases and their antipathy to drug dangers diminishes, thus increasing their potential risk. In addition, adolescents of the 1990s are experiencing more fear, doubt, anxiety and change than ever before. This makes the middle school years a key time to prevent risky behaviors and promote successful adolescence.

growing up in high risk environments. As they grow into adulthood, all youth encounter changes and stressful situations. By providing and strengthening the factors that promote resiliency among young people, adults can help them cope in healthy ways with a variety of risks they may face.

Fostering Resiliency in Youth

Fostering resiliency is not a single program or set of activities; it is an ongoing *process*. It is *how* a program is conducted rather than its content. Resilience is not something adults can teach, but rather a process of creating environments in which youth can develop skills and competencies. Resiliency can be fostered through very different programs in the arts, humanities, athletics, academics or other areas. All of these programs can help young people develop competencies while at the same time giving them a safe, supportive environment where they can develop positive relationships and experience respect and recognition.

There is no "cookie-cutter" mold for building resiliency in youth. Each young person is a unique individual who has his or her own personality traits, abilities, stresses and sources of support. The particular combination of activities that are effective in creating protective factors will vary for each young person. It is critical to know each youth as an individual and to build on his or her strengths and abilities.

In their day-to-day work, teachers and others who interact with youth do many things that help build resiliency in youth, although they may not think of what they do in these terms. ***Building resiliency is not a new prevention program; it may just be a new way of looking at prevention.*** It should be used in conjunction with other prevention strategies, such as involving the community and providing information.

THE ARTS, HUMANITIES AND PREVENTION– A PERFECT MATCH

The arts and humanities offer tremendous opportunities for building resiliency in youth. They are rich and inexhaustible resources which help young people learn and grow in healthy ways. Research indicates that young people who participate in theater groups, choirs, bands and other arts and humanities programs are more likely to stay in school and to avoid harmful behaviors.[1] By using the arts and humanities in prevention, teachers, parents and youth-workers can create opportunities that foster resiliency and promote healthy development.

The Arts and Humanities Foster Protective Factors

As outlined in the previous chapter, researchers have identified several important environmental and individual protective factors that seem to mediate the effects of risk factors and build young people's resiliency to drug use, violence and other harmful behaviors. The arts and humanities are excellent resources for fostering these protective factors and offer many opportunities for promoting healthy youth development.

The arts and humanities can be particularly effective in strengthening environmental protective factors such as:

■ *Caring Relationships*—Through participation in arts and humanities activities, young people have opportunities to develop supportive relationships with artists, writers, drama coaches, dance and music instructors, librarians, docents and other positive role models in the community. The presence of a genuinely interested individual who can serve as a mentor is sometimes the defining factor in shifting the balance in a young person's life from risk to resiliency.

■ *High Expectations*—Activities in the arts and humanities give parents, teachers and youth workers a chance to communicate high expectations and provide recognition for young people's accomplishments. Youth who have academic difficulties can often find success in the arts and humanities, sharing their talents with others in the community through art exhibits, performances and presentations. Youth can also teach skills to younger students, taking pride in their new role as positive role models.

■ *Opportunities to participate*—Arts and humanities programs provide young people with opportunities for active learning and direct participation in health-promoting or skills-building activities. These programs offer youth safe havens for expressing themselves and learning. They create opportunities for students to make connections with others, to build attachments to their community and to experience a sense of belonging.

The arts and humanities also provide many opportunities for building the individual protective factors or competencies that protect youth from involvement in harmful behaviors such as drug use and violence.

■ *Cognitive Competence*—Through participation in the arts and humanities, young people build important cognitive skills such as problem solving, analysis, synthesis, evaluation, creativity and imagination. Projects involving the literary arts and humanities in particular contribute to the development of basic reading and writing skills, which are critical to youth as they make the transition into adulthood.

"Reading is a skill that is essential to survive and in a sense essential to fostering resiliency in a society like ours that does depend on the written word."

—Emmy Werner, 1996
Professor of Human Development
and Resiliency Research

■ *Social Competence*—Artistic activities promote self-expression and facilitate the development of cooperation and communication skills, important components of social competence. In addition, participation in the arts contributes to the development of self-esteem and self-efficacy—characteristics of resilient youth.

■ *Goal-Oriented Competence*—While working on artistic endeavors, young people discover their talents and explore vocational opportunities. They set long- and short-term goals and accomplish them. Participation in the arts promotes the development of discipline and goal-directedness. The arts can also be used as a vehicle for youth to envision a future brighter than what their present surroundings might predict.

■ *Physical Competence*—The arts and humanities offer many opportunities to help young people develop coordination and physical skills. Through dance and movement activities, youth become more physically fit and gain a better understanding of the importance of healthy eating and exercise. Through drawing and writing, they develop mechanical and fine motor skills. These activities can also provide healthy outlets for adolescent stress and frustration.

■ *Civic Competence*—Cultural projects which involve young people in an exploration of their neighborhood and its history allow them to gain a better understanding of their family, ancestors and community. They develop bonds to their community and a sense of civic pride. Through performing, exhibiting and teaching others their new-found skills, youth come to see themselves as having valuable contributions to make to their communities.

The Arts and Humanities Make It Easier to Address Difficult Topics

Providing information is an important component of any prevention effort targeting youth. Young people need to be aware of the harmful health, legal and social consequences of drug use and violence. The arts and humanities

STEELPAN DRUM MUSIC PROGRAM BUILDS COMPETENCIES

Steelpan drum music is not only rich in its Caribbean heritage, it is also rich with possibilities for building young people's cognitive, social and physical competencies. The East of the River Community Arts Program in Washington, D.C., gets youth involved in steelpan music as an alternative to drug use. Participants work and perform together and contribute to the community through benefit concerts and appearances at area events. All of the band members live in Ward 7, which leads the District in percentage of drug-related homicides, poverty, teen pregnancy and school dropouts. To counter such pervasive risk factors, the band's leaders infuse information about healthy behavior and the dangers of alcohol, tobacco and drug use into their lessons. The pay-off has been outstanding; in 1997, every member of the steelpan band achieved at least a 3.0 grade point average, and 85% of the group was included on the honor roll.

provide fresh and engaging approaches to sharing this information.

Arts-centered prevention activities offer a means to explore complex issues in open, creative and personal ways. Subjects that young people find difficult to confront, such as drug use, violence and teen pregnancy, can be made accessible when addressed and explored through the arts and humanities. Young people may find it easier and less intimidating to express their thoughts and feelings about these issues by creating a skit or poem, rather than by participating in an open discussion.

When exploring prevention issues through the arts and humanities, "teachable moments" often arise, creating opportunities to share information that help youth address difficult concepts and ideas. This carries with it a responsibility on the part of teachers, artists and other adult facilitators to be knowledgeable and prepared to address developmentally-appropriate issues in a caring and up-front manner.

The Arts and Humanities Are Fun

Perhaps the most compelling reason for using the arts and humanities in prevention is that they are fun! Most young people have an interest in the arts and humanities because the activities are engaging and encourage creative self-expression. They provide opportunities for positive social interaction and generate enthusiasm.

The arts and humanities are also effective prevention tools because they are participatory. They enliven the learning process by actively involving young people in dance, drama, storytelling, poetry writing, music and the visual arts. Rather than being passive recipients of information, young people get involved in the process. They become active participants in learning and are therefore better able to interpret and absorb drug and violence prevention messages.

The most successful prevention programs are ones that involve young people in prevention through indirect approaches that build skills rather than preach or proscribe activities. A study of several prevention programs found that young people were attracted to programs that emphasized cultural heritage, sports or the arts—programs that embedded prevention messages in the context of other activities rather than addressing it directly.[17] The study also found that the most promising programs involved young people in activities that were goal- or product-oriented, culminating in a final performance, exhibit, presentation or booklet.

Finally, the arts and humanities are effective because they help young people learn about and appreciate different perspectives and approaches. By exploring the history, music, art and traditions of different cultures, students gain a healthy respect for other people and develop pride in their own cultural heritage.

"I think children fare better by getting up, by doing, by moving, by experiencing, by seeing, by hearing—a multisensory approach,—and when you're involved with the arts, it's definitely multisensory... This makes learning fun. And when learning is fun, children learn."

—Marilyn Ardonlini
Health Teacher
G. Gardner Shugart Middle School
Temple Hills, Maryland

Creative Activities Attract Hard-to-Reach Youth

Research has shown that intelligence takes a number of different forms and that students can have very different cognitive strengths and styles.[18] Some students have strong linguistic, or logical-mathematical abilities. These are the students who typically excel in traditional school environments where teaching styles tend to cater to these learning styles. Other students might be weak in these areas, but have strong bodily-kinesthetic intelligence, displaying excellence as dancers or athletes. Still others might have high interpersonal intelligence, understanding intuitively what motivates other people and how to work with them cooperatively.

The arts appeal to these non-traditional learners, captivating their imaginations and giving them opportunities to succeed. By incorporating the arts into prevention programs, parents, teachers and youth-workers can communicate with students who have different learning styles, and present information in ways that appeal to a wider variety of students.

The arts and humanities also provide alternatives for success to those struggling academically and those students who are at-risk of dropping out of school. Students who have chronic absenteeism or who have dropped out of school report significantly higher levels of drug and alcohol use than their peers who attend school regularly.[19] Creative arts and humanities activities can attract students who are at-risk of dropping out of school, motivate them to stay in school, and give them positive experiences they might not otherwise have.

A recent study investigating whether the arts help keep at-risk students in school reported that 89.5% of high school art teachers interviewed for the study were aware of specific cases in which participation in arts courses influenced students to stay in school. Teachers noted the importance of performance opportunities, social interaction, feelings of success and positive self-esteem, and opportunities for creative expression in motivating at-risk students to remain in school. Students interviewed for the study concurred: 30 out of 40 at-risk students who responded to surveys reported that their participation in an arts course affected their decision to stay in school. One student said, "Things just got so rough at home that work and school got in my way. I just wanted to quit everything so no one would expect anything of me. ...My love for the arts is the only thing that keeps me here [in school] and my grades up."[20]

"Kids who didn't normally come to school came on the days we did our 'Drumming and Dancing' program. We saw how the arts really can influence a child's attendance. This is due to the excitement created by the exposure to something new and different, as well as to the student's experience of doing something well in school, an experience too few students labeled at-risk often have."

—Joanne Williams
Artist in Residence
Levine School of Music
Washington, D.C.

The Arts Promote Cultural Understanding

Finally, the arts and humanities are especially effective vehicles for promoting understanding of other cultures as well as one's own. The arts and humanities introduce youth to different viewpoints, beliefs, experiences, perspectives and cultures with "more vividness, less intimidation, and in ways that promote fuller understanding" than other areas of the curriculum.[21] By exploring the history, music, art and traditions of different cultures, students gain a healthy respect for other people. Such multicultural explorations expand students' horizons and help them recognize that there are many similarities, shared concerns and aspirations among people from seemingly very different backgrounds. This understanding and increased empathy is critically important when teaching tolerance, conflict resolution and respect for diversity. The arts and humanities can be powerful conflict resolution tools, helping students understand, appreciate and adapt to others' ways of thinking, working and expressing themselves.[22]

By putting us in touch with our own and other people's feelings, the arts teach us one of the great civilizing capacities: how to be empathetic...To the degree that the arts create empathy, they develop a sense of compassion for other human beings.

—Charles Fowler[23]
Music Educator and Arts
Education Advocate

Through the arts and humanities, youth can also study and learn to appreciate that each culture makes its own distinctive and valuable contributions to our society and that each has its own history and heroes. Participation in activities such as culturally- or ethnically-specific drama productions, music or dance can help young people learn about and take pride in their own cultural heritage. Research has shown that minority youth with a strong sense of cultural identity, especially those who function competently in two cultures, are less likely than other minority youth to use alcohol and other drugs. In addition, such activities help attract youth who are interested in learning more about their heritage.[24]

DEVELOPING CREATIVE PARTNERSHIPS

Today's youth have diverse and difficult needs which cannot be met by a single school or organization. Working together, schools, families, arts and humanities organizations and other institutions can help create an environment that fosters resiliency in youth while providing greater opportunities for young people to participate in meaningful, health-promoting activities.

The Role of Partnerships in Prevention

Studies show that young people who become involved with drug use and violence are often the same ones who eventually drop out of school, have unprotected sex, join gangs, and engage in other destructive activities. The risk factors that seem to make it more likely that youth will use drugs also seem to predict involvement with other harmful behaviors.

Despite this connection, youth services addressing these risk factors are often provided separately by different organizations in the community, with little coordination or integration of efforts. As stated by Harvard Professor and former U.S. Surgeon General Julius Richmond, "We have backed into such a fragmentation of services that we've become dysfunctional at the local level. The schools go their way, the after-school programs go their way."[25] This fragmented delivery of services often results in duplication and waste.

Partnerships among different agencies in the community can improve the effectiveness of prevention efforts. Collaborative, community-wide efforts create positive, supportive and nurturing environments that discourage drug use, violence and other harmful behaviors and at the same time lower costs and build stronger relationships among participants. The importance of community collaboration is highlighted in a 1995 Carnegie Council on Adolescent Development report, *Great Transitions: Preparing Adolescents for a New Century*. Noting that adolescents experiment with a wide range of risky behaviors, the report encourages broad-based programs in which individuals and institutions in the community cooperate with each other to promote healthy youth development.[26]

All members of the community have a role to play in prevention. Parents, families, churches, local governments, law enforcement agencies, community groups, cultural organizations, businesses, the media, public figures and others can make important contributions. Together, they establish the community's norms regarding drug use and violence. Young people's perceptions of these norms have a significant influence on the decisions they make. Working together, different segments of the community can send a unified message that young people's involvement in drug use and violence is not acceptable. Collaborative efforts among these different groups can also contribute to the creation of healthy alternative activities to which young people can dedicate their time, talents and energy. More importantly, these community-wide collaborations can result in the development of a system-wide effort to promote youth development and prevent harmful behaviors.

"The Congress finds that the tragic consequences of violence and illegal drug use are felt not only by students and such students' families, but by such students' communities and the Nation, which can ill afford to lose such students' skills, talents and vitality...Schools and local organizations in communities throughout the Nation have a special responsibility to work together to combat the growing epidemic of violence and illegal drug use."

—103rd U.S. Congress
in re-authorizing Title IV of the Elementary & Secondary Education Act of 1965, as amended

Developing Prevention Partnerships with Cultural Organizations

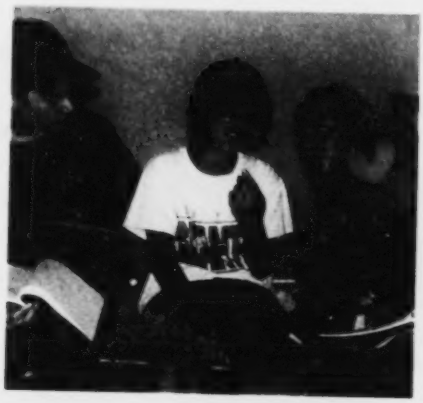
Arts- or humanities-based prevention activities and programs offer many opportunities for developing partnerships among individuals and organizations working in the community to support youth education and development. Arts and humanities institutions such as museums, libraries, performing arts centers, galleries, cultural centers and art schools can play an important role in meeting young people's needs and in promoting healthy, drug-free youth development. These organizations act as key providers of both in-school and community programs.

Recognizing the positive impact that participation in creative activities has on young people, many arts and humanities organizations have started to implement programs designed to promote prevention and positive youth development. In addition, individual artists have also become aware of the important role they can play in prevention. Many are contributing their creative talents and guidance to neighborhood schools, after-school programs and youth-serving organizations.

The efforts of some of these arts organizations and artists are highlighted in a 1996 report of the President's Committee on the Arts and Humanities. Entitled *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*, the report describes the work of 218 arts and humanities programs nationwide. What these diverse programs have in common is that they all "offer opportunities for children and youth to learn new skills, expand their horizons, and develop a sense of self, well-being and belonging."

Coming Up Taller found that arts and humanities programs provide crucial "building blocks" for healthy development by creating safe places where young people can develop constructive relationships with peers and adults. These programs also contribute to positive youth development and prevention by using innovative teaching strategies, emphasizing excellence, establishing clear expectations and rewarding progress.

The programs examined in *Coming Up Taller* demonstrate how arts and humanities organizations are already contributing to the prevention of harmful behaviors among youth. Such efforts can complement the prevention education programs implemented in schools across the country. By joining together in creative partnerships, schools and cultural organizations can learn from each other, develop new approaches to prevention, and create even greater opportunities to promote healthy, drug- and violence-free youth development.



"Addressing prevention fits so well with what we're already doing. By learning more about prevention and forming creative partnerships with schools, museum personnel, artists, and others, we will be able to better understand and work with youth in this important arena. I see museums as playing an important role in helping communities weave the social fabric that supports healthy youth development."

—Sean McRae
Youth and Family Programs Manager
Brooklyn Children's Museum

Benefits of Prevention Partnerships to Schools

Schools' existing prevention programs can greatly benefit from the incorporation of the innovative and engaging arts-based approaches offered by cultural organizations. These organizations often share the same educational goals as schools in their work with youth and can offer the following assets to schools:

- A reinforced and enhanced prevention education program that extends beyond the classroom;
- Curriculum enrichment activities for after-school/extended day programming;
- Access to art collections, studios, exhibitions, performances and libraries;
- Access to artists and experts in the arts and humanities;
- Staff trained in engaging youth in the services represented by their institution; and
- Space appropriate for artistic and cultural events.

Many arts and humanities organizations are already offering programs that engage young people in skill-building activities during the non-school hours. Young people often perceive these programs as "real" and fun. At the same time, in many school districts, budget cuts are leading to a reduction in the arts programs offered by schools. By developing creative partnerships with cultural organizations, schools have new opportunities to offer arts programming to their students.

Benefits of Prevention Partnerships to Cultural Organizations

By joining forces with schools, cultural organizations can supplement their resources and expand the services they normally provide. Through partnerships, they can reach previously under-served youth both in school and after school. As partners, schools can offer the following to cultural organizations:

- An audience of youth ready to be challenged;
- Available time and space which can be dedicated to the implementation of arts and humanities activities for youth;
- Access to school personnel, such as guidance counselors, prevention specialists, health educators and teachers trained to address the many needs of at-risk youth;
- Access to teaching methodologies and expertise; and
- Insight into the developmental needs of youth at various ages.

Through partnerships with schools, cultural organizations can also gain access to information on drug and violence prevention. This can be particularly helpful to organizations which are already engaged in drug and violence prevention activities, but which have not had formal training

in prevention. Working together, schools, cultural organizations, museums and libraries can develop new prevention initiatives that will have a greater impact on the lives of the youth they serve.

Schools and cultural organizations are not the only beneficiaries of such partnerships. Obviously, participating youth are the major beneficiaries. Parents, families and the local community also benefit substantially from such partnerships as youth have additional opportunities for learning, growth and productive activities for their free time.

"Museums already provide a safe haven for many youth after school and on weekends. We need to learn more about how what we're already doing contributes to drug and violence prevention so that we can continue and strengthen our efforts in this regard. This is such an important issue, and museums can really make a significant contribution."

—Selma Shapiro
Executive Director
Oakridge Children's Museum, Tennessee

After-School Programs: A Growing Opportunity for Partnerships

With increasing frequency, schools are seeking innovative ways to keep their doors open and provide services to students beyond the traditional school hours. School accounts for only about one third of a student's day; the after-school hours are discretionary time—time that "represents an enormous potential for either desirable or undesirable outcomes."[25] Schools recognize that youth need opportunities for enrichment in safe and drug-free environments and that working parents need access to supervised, extended learning opportunities for their children. The needs for positive after-school activities are the greatest for middle-school aged youth who are undergoing puberty, transitioning out of elementary school, and are at high risk for harmful behaviors.

With this in mind, many schools are exploring ways to stay open longer, with the goal of becoming vibrant community learning centers that link young people with teachers, parents and other community stakeholders. After-school programs create excellent opportunities for partnerships between schools and cultural organizations. Schools can provide ample space, ready access to youth, and a safe and caring environment. Arts and humanities organizations can offer exciting,

ARTS: A CORNERSTONE OF AN AFTER-SCHOOL PROGRAM IN WACO

Giving students opportunities to participate in positive after-school activities is the focus of a five-agency collaboration in Waco, Texas. Partners include the local school system, The Art Center, and other community organizations. The "Lighted Schools Project" offers programs at five middle schools, Monday through Thursday from 3:30-6:45 p.m., and also in the summer. Middle schools were chosen after a survey revealed a gap in services and activities for this age group.

Arts and humanities programs are some of the most popular "Lighted Schools" activities. The Art Center, a non profit arts organization, offers after-school visual arts workshops once a week at each middle school where youth work in clay, create collages and masks, and learn print-making. The art program is coordinated by a college student at nearby Baylor University with the assistance of other Baylor art students who serve as workshop helpers and youth mentors. In addition, local library staff help students read and act out mystery stories.

Elizabeth Barna, "Lighted Schools" arts coordinator, believes the arts program empowers participants through its mentoring, skills development, encouragement and support. "Most of the kids don't think they can do anything. This program gives them a sense of accomplishment," she reports. "No matter how their work looks, they know they created it."

creative programs whose format and content varies from traditional classes. After-school theater programs, art classes, music groups, history clubs, computer design classes, dance classes, book clubs and other enrichment activities involve youth in positive, productive activities that can develop into life-long interests.

Arts and humanities activities can be the primary focus of an after-school program, or they can be integrated into more comprehensive efforts that may include tutoring and homework assistance, mentoring, or sports and recreation opportunities. The goal of these efforts is to draw upon the community's resources and gain the advantages of shared expertise and experience to help students develop into healthy adults.

Getting Started: How to Build Effective Partnerships

Building and sustaining a partnership involves tasks that vary with the goals and types of partners involved. A study on the characteristics of successful educational partnerships identified many issues that need to be addressed when initiating collaboration.[2] Among them were the following:

- Each participating organization may need to change policies and procedures in order to accommodate a new way of working with others;
- The partnership approach must fit the school and community;
- Partners must have a shared vision and deep commitment;
- Leadership is critical;

- It is important to be flexible. The partners should be willing and able to work together to solve problems and to make changes to their plans; and
- Skilled and committed staff are an important element in the success of the partnership.

A successful partnership requires planning, commitment and staff development. Collaborating agencies must go into the effort with an "open mind," realizing that they will learn from each other and may need to alter their practices to best meet the needs of the youth they serve.

MAKING THE FIRST CONTACT

Once a school or cultural organization has identified an opportunity or need for a partnership, they often wonder how to go about approaching the potential partner. As schools and cultural organizations are organized very differently, this can prove to be an initial hurdle. Here are some tips on where to start.

With a cultural organization: Most cultural organizations, museums and libraries have outreach programs. The director of outreach would be a logical first contact. Some agencies may have a person assigned to developing programs for at-risk youth. Directors of youth services and education departments would also be good individuals to contact.

With a school: There are several individuals within a school who could be the first contact person for developing a partnership. These include arts, drama and/or humanities instructors; the principal; guidance counselor or PTA president. At the school district level, contacts include the Safe and Drug-Free Schools coordinator and the coordinators of health education, life skills or community service.

"Successful partnerships are characterized by an exchange of ideas, knowledge and resources. Partners form a mutually rewarding relationship to improve some aspect of education, and the relationship must be based on the identification and acceptance of compatible goals and strategies. In addition, the partners should respect the differences in each other's culture and style, striving to apply the best of both worlds to achieve established goals."

—Office of Educational Research and Improvement
U.S. Department of Education, 1993

Steps for Initiating a Partnership

1. Define the need—Identify what your school or organization lacks that another can offer, and what you can offer in return. What can the two organizations do better together than they can do separately?

2. Determine your capabilities—Identify the time and resources which your organization can contribute to the partnership. Is your organization able to commit to making this partnership work?

3. Contact the potential partner—Propose your idea and its benefits. If the other organization is willing, plan an introductory meeting.

4. Define your vision and mission—What motivates you to be involved in this partnership? What is it that you want to accomplish through this initiative? Together with your partner, discuss the vision you have as a group for your partnership. Create a mission statement. Define your mutual goals and objectives.

5. Determine who will be involved—Identify the people who will deliver services and the youth who will be the target audience for the program. Who will provide what you need and who will benefit from what you can offer? Remember that partnerships can involve more than two partners—expand your efforts to include parents, recreation agencies, youth corps, senior centers and other community organizations.

6. Design an effective program—Discuss your initial idea with your partner(s) and be open to refinements and variations. Determine how the program will address prevention and build resiliency. Design or select activities that will be challenging and promote the development of personal and social skills. Consider conducting an assessment of community needs and resources that might influence the shape of your activities. This may help your partnership identify other resources, use resources more efficiently, and meet real needs. Get youth involved in the design of your initiative as well; their input can be extremely valuable in all aspects of program planning. Be sure to consider logistical issues such as space for program activities, participant transportation, liability and security matters. Finally, develop a creative title for the project that appeals to youth; avoid labeling the activity as an anti-drug program.

7. Develop a work plan—Define what services you are going to offer to, and what services you will require from the other organization. Draft a Partnership Agreement that clearly defines each partner's responsibilities and establishes a workable timetable. Discuss the duration of the program. The most successful prevention activities are usually ongoing efforts that take place over an extended period of time.

8. Develop a funding plan—Determine what assets (including money, time, transportation, personnel and space) will be provided by which agency, and what assets can be shared in creative ways to enhance services. Build this information into your Partnership Agreement. Remember that schools and arts and humanities organizations have access to different funding resources (see "Potential Funding Resources," next page).

9. Train staff—Conduct staff development to ensure that staff implementing the program have the necessary background in prevention and understand how the activities they will lead contribute to prevention. It is important that staff involved have appropriate experience, realistic expectations and a true interest in caring for and working with children and youth. In a partnership, staff may come from several different organizations and may include paid staff and volunteers. Awareness and appreciation of each other's perspectives is critical to the success of such a blended team.

PARENTS MAKE A DIFFERENCE

Strong support from parents is one of the keys to the success of The Mind-Builders Creative Arts Center in Bronx, NY. Parents answer telephones, handle mailings, run a canteen, design and make costumes—whatever needs to be done to help Mind Builders help their children. Other programs, like Ewajo Dance Workshop's After School Program in Seattle, WA, take parental involvement one step further. In addition to providing behind-the-scenes support to the program, parents participate in an intergenerational social dance class, learning steps to popular dances from the 50's, 60's and 70's alongside their children. The class sends the important message that the workshop has something to offer every member of the family.

10. Develop evaluation system—Establish a method for monitoring progress and evaluating the overall success of your partnership. This can include monthly meetings held at each partnering organization on a rotating basis. Partnerships are complex, and no matter how well designed, partners must learn from experience. Develop a system that allows for continuous monitoring of the project, and incorporate revisions to your plan as necessary.

11. Develop management systems to continue partnership—Establish a mechanism (committee, task force, etc.) whose objective will be to seek out future funds to continue the program, and/or develop plans for revisiting and renewing the collaborative mission and its direction.

Parents As Partners

The important role of parents in prevention efforts must not be overlooked. As primary educators of their children, they play a critical role in establishing and communicating expectations regarding healthy behavior as well as contribute substantially to the development of their child's resiliency. Arts- or humanities-based prevention programs can engage parents as partners by:

- Inviting parents to an orientation meeting or "kick-off event" to describe the purpose of the program and generate enthusiasm;
- Providing drug and/or gang education classes for parents;
- Asking parents to chaperone special trips or group activities;
- Encouraging parents to serve as volunteers;

> Many cultural organizations have education or outreach departments with budgets to develop and conduct innovative youth-serving programs that introduce youth to an art form or discipline.

- Offering referrals to health and social services agencies that offer additional support; and
- Inviting parents as honored guests to performances, exhibits, readings or other culminating activities. Be sure to inform parents about the important process their children went through, rather than simply focus on the final product or activity."

Potential Funding Sources

Funds to develop and implement creative partnerships for prevention may be available from a number of sources. Each member of the partnership is likely to have some funding available to contribute as well as access to potential sources of additional funding. One step in your planning process should be to list all anticipated expenses as well as the resources (cash and in-kind support) that each partner can contribute to cover those expenses. A coordinated strategy to secure shared funding may yield the most success. Listed below are a few possible funding sources.

Cultural Organizations may find funds through the following sources:

- Many cultural organizations, including state and local arts agencies, have ***education or outreach departments*** with budgets to develop and conduct innovative youth-serving programs that introduce youth to an art form or discipline. Cultural organizations or institutions are often seeking to expand and diversify their audiences, especially by reaching out to underserved populations.
- ***Trustees, board members or other donors*** may be interested in supporting specific youth-serving initiatives. Such support may be particularly attractive to a major corporate donor

who might wish to have its name attached to a positive, youth-serving community initiative.

■ ***Grant makers***, such as local arts commissions, state arts agencies, state humanities councils, the National Endowment for the Arts, the National Endowment for the Humanities, and private foundations have shown an interest over the last several years in funding programs that serve at-risk youth or that otherwise make a connection between participation in the arts or other cultural activities and healthy youth development.

Schools may find funding through several different sources to develop prevention partnerships with cultural organizations. Some of the possible sources include:

■ Through the ***Safe & Drug-Free Schools and Communities Act***, local school districts receive funding from the U.S. Department of Education to help schools develop and implement drug and violence prevention programs. The law authorizes a broad range of prevention activities, one of which is the promotion of before- and after-school recreation, instructional, cultural and artistic programs in supervised community settings. The act offers school districts flexibility to design their own comprehensive school safety and drug prevention programs and coordinate them with community agencies.

■ Schools may have funding for arts education programs. One source may be from their state's ***Goals 2000 funds*** which encourage partnerships between schools and local community organizations. Contact your state Goals 2000 coordinator or look for ideas on the Goals 2000 Arts Education Partnership web site at: http://artsedge.kennedy-center.org/aep/aep.html.

■ Other schools have an ***after-school activities budget*** or funds for other student enrichment activities such as visiting artists, musicians or storytellers.

Other possible sources of local funding include:

■ The mayor's office;

■ The community's parks and recreation department;

■ Community prevention coalitions or local substance abuse prevention and treatment agencies; and

■ Chambers of commerce, civic associations, or service organizations such as the Lions Club, Kiwanis, the Jaycees, or the Junior League.

■ A prevention partnership may attract the attention and interest of the school's ***PTA and/or a local business partner***, either of which may agree to underwrite expenses or help raise the funds needed.

ARTS AND HUMANITIES ACTIVITIES FOR YOUTH

Putting these ideas into action can take an exciting and wide array of paths. This section offers sample arts- and humanities-based activities as well as profiles of programs that have established successful prevention partnerships. These activities and profiles provide schools, cultural organizations, museums, libraries and other youth-serving organizations with practical information on how to use the arts and humanities to foster young people's resiliency.

As noted previously, resiliency is strengthened through the presence of several environmental protective factors which, in turn, help youth develop competencies and mature in healthy, drug- and violence-free ways. The activities that follow are designed to help create environments rich in protective factors and to assist youth in acquiring and strengthening critical skills. Each activity includes background information, learning objectives, supplies needed and process steps. Also listed are the major competencies which the activity is designed to build. Although the activities were designed with middle school age youth in mind, adaptations for younger and older participants are also featured. Suggestions for creative partnerships between schools and cultural organizations are also included within each activity.

Realizing that schools and cultural organizations have unique needs, resources and circumstances, we have attempted to include a variety of activity ideas. Some of the activities are brief and can be conducted within the context of a single class period or after-school program session. Others are longer and will require additional time to implement. The school personnel and staff of cutural organizations who provided advice on developing this guide felt strongly that longer activities would provide greater benefits to participants. Longer activities create more opportunities for providing environmental protective factors and nurturing individual competencies. However, since some readers of this guide may not be able to immediately conduct a long-term project, short activity ideas are also included to help them

"get their feet wet" in using the arts and humanities in prevention. It is hoped that this combination of activities will provide something of value and practical use for each reader.

Within the context of a school, these activities are designed to serve as a supplement to existing prevention efforts. In order to be effective, drug and violence prevention education must be an ongoing process and be infused throughout the curriculum. The activities are multi-disciplinary and can be integrated across the curriculum in subjects such as art, music, history, language arts, social studies, drama, life skills and health. Many of the learning objectives provided address these subject areas.

To facilitate the use of the activities by individuals and organizations involved in the arts and humanities, the activities provided in this guide feature a variety of arts disciplines. The humanities are also incorporated through activities involving storytelling, reading and literacy-building, research and history.

Following the description of the activities, eight of the *Creative Partnerships for Prevention* demonstration sites are profiled. Each profile includes an overview of how the sites used the arts or humanities in prevention activities and what the partners' roles were. In addition, each site shares a lesson learned in order to assist others who are interested in adopting the same approach.

Youth do not become resilient as the result of one activity or experience. These activities are designed as a "jumping off place" to provide readers with ideas for creating their own innovative learning and skill-building activities that strengthen protective factors and foster resiliency among youth. Each activity should be adapted to fit a school's curriculum or organization's roster of activities, as well as the teaching style of the presenter and specific needs of the participating youth.

To obtain additional activity ideas, learn more about the experiences of the demonstration sites, share activities that have worked well for you, or learn about what other educators are doing, please visit the Creative Partnerships for Prevention worldwide web site at http://www.CPPrev.org. The site also features links to other related web sites and valuable resources.

CREATING A SAFE HAVEN FOR YOUTH

One of the most important things schools and arts and humanities organizations can do is provide a safe environment where youth feel they belong and are nurtured by caring adults. This is a cornerstone of fostering a healthy climate in which learning and growth more readily occur. Below are some steps toward fostering a safe haven within a school or other organization.

- **Establish clear guidelines for conduct.** This includes developing a system for assessing and reporting problems, as well as fair and consistent discipline. Work with youth to develop conduct policies for their safe haven and post them in a public place. Emphasize non-use of tobacco, drugs and alcohol in these conduct policies.

- **Establish a presence to maintain order and safety.** Monitor hallways and entrances. Ask guests to check in before joining your activities.

- **Arrange for staff to receive training in conflict resolution.** Adults need to know how to mediate when disputes occur and how to handle crisis situations.

- **Teach personal responsibility.** Train youth and staff to be aware of their surroundings, to look out for one another and to take precautions to ensure their personal safety. Stress responsibility to the group as well as to oneself.

- **Listen to youth.** Safety and security for many youth is psychological. It is the "ability to let their guard down and speak in their own voices without fear of ridicule or betrayal" (McLaughlin, 1994). Create a climate in which youth feel safe to report potential conflicts before they occur and know their voices will be heard.

- **Call upon the entire community.** Law enforcement agencies, neighbors and other community groups are often willing allies in efforts to protect youth and provide them with a safe haven. Invite them to offer ideas, resources and support to your program.

History Of Our Voices

The arts and humanities provide exciting vehicles for youth to explore the history of their community and the people who live there. By interacting with parents, grandparents, teachers, neighbors and others in their community, youth can learn important lessons and values which they can use in their lives. In this activity, young people interview good citizens in their community and write essays on what they have learned from these interviews. The activity develops civic competence by increasing bonds to the community while also building writing skills.

Objectives

- **Increase bonds to the community;**
- **Develop communication skills; and**
- **Build writing skills.**

Competencies

- **Cognitive Competence**
- **Social Competence**
- **Civic Competence**

Supplies

- **Notebooks**
- **Audio tapes**

Process

❶ Brainstorm with participants the characteristics or traits that make an individual a good citizen. Ask them to name good citizens in their community and explain why they are good citizens. Be sure to clarify that just because someone from the community is popular, such as an athlete or movie star, it does not necessarily mean that the person is a good citizen.

❷ Invite participants to select someone in their community who they think is a good citizen (such as a parent, guardian, grandparent, teacher, pastor, rabbi or school principal) and to interview him or her.

❸ Individually or in small groups, have participants brainstorm interview questions, such as the following:

- How many years have you lived in the community?
- What types of changes have you seen occur in the community?
- What do you think are some of the best things about this community?
- Do you feel you have made a difference in this community? How?
- What things could make this community even better than it is?

❹ Have youth practice interviewing techniques through role-playing. For this part of the activity, you may consider inviting a representative from a local newspaper to come in and demonstrate interviewing techniques. Tell participants that they can write down the interviews or record them on tape.

❺ Once the interviews are completed, ask participants to develop an essay about the person they interviewed, particularly focusing on the things they learned from the interview which they can apply to their own lives. Tell participants that they should focus on producing a clear and easy-to-read essay. You may want to invite a writer to provide tips on how to write an engaging essay.

❻ Have participants peer review each other's essays before revising them into final drafts. Ask them to identify how these good citizens help young people in the community make good choices.

❼ Once the essays are completed, have participants compile them into a booklet, giving full credit to each participant within the group.

❽ Have participants host a reception to honor the special citizens of their community who they interviewed. At the reception, the youth can read their essays and present certificates of appreciation to the community members.

Creative Partnerships

- Teachers can invite visual artists to guide participants in creating illustrations for the booklet.
- Historians or local museum docents can visit schools to speak about the history of the community and the people who have played important roles in it. Consider making this an intergenerational project by inviting senior citizens to come and share their neighborhood recollections and personal histories with youth.
- Participants can be encouraged to visit the local library to learn more about the history of their community and its inhabitants.

Variations for Younger Participants

- Younger participants can center their projects on their own family and develop booklets using the visual arts. They can use drawings and simple essays to describe themselves, their family and the community in which they live.

Variations for Older Participants

- This activity could be a stepping stone to more advanced research which could result in the creation of a videotape and/or a published work.

CARING PEOPLE COLLAGE

Resiliency research clearly demonstrates the important role that a caring and supportive individual can play in a young person's life. Although many youth may already have caring adults in their lives, others may need help in identifying supportive individuals in their immediate environment. It is also important for young people to realize that they play a role in providing caring and support for others in their community. This activity helps young people identify individuals in their lives who care for them and encourages them to provide this type of support to others.

Objectives

- Identify at least one individual who provides care and support to participants; and
- Recognize themselves as people who offer caring and support to others.

Competencies

- Social Competence
- Civic Competence

Supplies

- Cameras and film (If cameras and film are not available, photos from home and/or newspapers and magazines can be used instead. The project can also be done as a drawing activity.)
- Cardboard, poster board or other sturdy paper for mounting
- Tape or glue
- Pen and paper

Steps

❶ Ask participants to reflect on the question "Who Cares for Me?" Invite them to share their thoughts. How do people show that they care for us? When we discuss "caring and support" what do we mean? Is it more involved than feeding, clothing and housing? What are other ways that people care for one another? Do people other than family members care for us? What about friends, youth workers, teachers, coaches and neighbors? Invite participants to write a few sentences about one person whose caring and support has made a difference in their lives.

❷ Ask participants to think of someone they care for and support. How do they do this? Ask students to name the important roles they play for other young people in their community. Discuss role models and their influence on behavior. Invite participants to write a few sentences about how they care and offer support to someone.

❸ Explain that participants will be creating a photo presentation of caring and support featuring three photos: one of someone who cares for them, one of

someone they care for, and one of themselves. You may wish to invite a photographer to make a presentation on photography before the students begin. Use regular cameras or Polaroids. Have participants begin by working in pairs to take each other's photos. To complete the rest of the assignment, participants may share cameras and complete this project over a week or more. Be sure to allow time for developing film.

4 Youth may wish to mount the photos on a piece of paper and surround them with a collage of other images, symbols and words that reflect how they are cared for and supported and how they care for and support others.

5 Once they have completed mounting their photos, invite them to share their creations with the class or group and to explain any symbols or images used. Discuss the many different people who care for each youth in the community. Also review how many individuals count on them and rely on them for caring and support.

6 Invite participants to present their collage to the individual who cares for them as a way of expressing appreciation. Suggest that they include a short written note of appreciation.

7 Consider making an exhibition of the collages at a local community center.

Creative Partnerships

- Schools can invite a local photographer to speak about their artistic discipline and conduct a lesson on photography for the participants.
- Local photography shops can provide schools with film or developing services.
- Cultural organizations can host a public exhibition of the young people's work.

Variations for Younger Participants

- Ask participants to draw a picture of a special person in their lives (i.e., parent, sibling, coach, teacher). Invite the youth to tell the group why they feel this person is special and what this person has done for them. Using markers, stickers and bond paper, ask the youth to make a certificate of appreciation for this special person.

Variations for Older Participants

- Have participants combine their photos into one large collage to illustrate how all people are interconnected.
- Ask participants to write a short essay on why someone looks to them as a source of caring and support (i.e., a younger sibling, a younger student they tutor, or a child they babysit). Ask them how the behavior they model influences such a person. Discuss what impact participating in a harmful behavior (such as using violence to try to solve a dispute, skipping school, or drinking alcohol) might have on this person.

YOUTHEXPRESS! JOURNALS

Keeping a journal gives young people an opportunity to express their opinions, observations, hopes and concerns in a private way. Through this process, they also grow as critical and creative thinkers and can gently be challenged to explore options, possibilities and alternate solutions in a non-threatening environment. Journal keeping has the added benefit of allowing youth to practice and improve writing skills. This activity can be done by itself or as an addition to any of the other activities in this guide.

Objectives

- **Improve reading and writing skills;**
- **Develop self-expression skills; and**
- **Practice exploring issues, problems and solutions, ideas and feelings in a personal way.**

Competencies

- **Cognitive Competence**
- **Goal-Oriented Competence**

Supplies

- **Notebooks or binders**
- **Pens, pencils**
- **Cover decorations, such as wrapping paper, construction paper, yarn, crayons, markers, tempera paints, glitter, stickers, ribbon, glue, magazines for collage and colored pencils**

Steps

❶ Ask participants if they have ever kept a diary or journal. What kinds of things did they write about? What did they like about keeping a journal? Explain that a journal is a way to keep a record of thoughts, feelings, special memories or things learned. Journals can also include sketches, cartoons or poems. Tell youth that they will have the opportunity to keep journals throughout the program. Reinforce that the journals will be confidential.

❷ Distribute journals and invite participants to decorate the covers in a creative, special way. You may wish to provide sample themes, such as: "All about me," "My personal shield," or "Our class/club/group." Distribute wrapping paper, construction paper, yarn, crayons, markers, tempera paints, glitter, stickers, ribbon, glue, magazines for collage and colored pencils for decorating the covers.

❸ Suggest a first topic for the participants to write about or have the group brainstorm topics. The topics can be designed to help the participants explore themselves, such as: "Who am I?," "What do I believe?,"

"Who am I with others?," or "What do I want to be?" Another option is to ask them to list ten good things about themselves.

4. Set aside time (perhaps once a week for 20 minutes) for participants to write. Encourage them to write on their own as well. Youth with low literacy skills can use drawings and sketches in their entries, but should be encouraged to write a few words or thoughts each time. With extra encouragement, these participants can work steadily toward writing more of their thoughts in each entry.

Creative Partnerships

- Schools can arrange for participants to conduct research at the local library and challenge them to find and copy pages from journals and autobiographies. Have participants present their findings to the group.
- Teachers can invite a writer who has published a journal or autobiography to read excerpts from his or her work and discuss them with participants.
- Cultural organizations can provide docents or museum representatives to describe the importance of writing or chronicling one's life experiences.
- Museums and cultural organizations can guide students through a series of works by a specific artist who uses autobiographical or personal themes.

Variations for Younger Participants

- Have the participants create a personal poem. Explore rhyme and rhythm by reading children's poems or lyrics to positive popular songs. Discuss how poetry creates a feeling or mood. Invite participants to create their own poems. Possible topics include: "a true friend," "my future," or "my health." Youth may want to work together to create a class book of their poems.

Variations for Older Participants

- Lead participants in designing and creating their journals on computer.
- Have participants create a class newsletter. A newsletter produced by youth provides them with an opportunity to develop skills, learn about vocations and strengthen their connection to their community. Youth can produce a newsletter about what they are doing in their school or organization. The newsletter may include news stories of group activities, feature stories on a particular youth's accomplishments, opinion pieces, as well as photographs or cartoons. Youth can be responsible for creating features, editing each other's pieces, producing layouts, coordinating printing, and distributing the newsletter throughout the community.

OTHER POSSIBLE JOURNAL TOPICS:

- An instance of peer pressure and how I responded. How would I respond differently now?
- A conflict I resolved peacefully. How did I resolve it successfully without resorting to violence?
- My goals for the future and how I plan to get there. (Ask participants to identify steps they need to take to reach their goals.) How could using drugs, alcohol or tobacco prevent me from reaching my goals?

CREATIVE SOLUTIONS

Sociodrama is a form of improvisational theater that allows youth to explore social issues and examine alternative solutions. Through the use of sociodrama, young people can become aware of the depth of an issue and identify realistic solutions. The taking of another's role, or stepping into another character and presenting that persona in a particular situation, helps young people develop problem solving and conflict resolution skills.

Objectives

- **Explore difficult social issues; and**
- **Develop problem solving and conflict resolution skills.**

Competencies

- **Social Competence**
- **Physical Competence**

Supplies

- **Notebooks**
- **Pens, pencils**
- **Props**

Steps

❶ In a large group, have participants brainstorm some difficult situations they have encountered or issues young people are confronted with in their community, such as violence, drugs and alcohol, and negative peer pressure.

❷ Discuss the importance of exploring positive solutions to problems they may encounter. Brainstorm positive conflict resolution strategies that they can use to solve difficult situations (i.e., listening, cooperation, respect, empathy, using refusal skills).

❸ Break participants into small groups of 4–6 students. Ask each group to select a situation named in the large group or to identify another issue or concern that the students would like to act out for the larger group.

❹ Remind participants that solutions to important issues are best discovered through a group rather than individual perspective, and that everyone in the group should be valued, listened to, and provided with an opportunity to contribute to the solution. The group may want to establish and post ground rules to ensure respect.

❺ Invite each group to create a short scene about a situation. The vignette should present a problem, demonstrate how the characters solve the problem, and present a clear outcome as a result of their decision.

Suggest that each group keep its vignette to a 3–5 minute limit.

❻ Bring participants together in a large group. Select one group at a time to present its scenario to the peer audience. Ask the group to choose a leader to "freeze" or stop the action at key moments in the scenario. These "frozen moments" provide opportunities for the peer audience to analyze the situation and characters' behavior using an adaptation of the standard W's (Who, What, Where, When, and Why). For example, the peer audience can identify the characters and situation, discuss how the characters choose to resolve the situation, and identify possible alternative solutions or behavior changes that the characters might choose.

❼ After the scenario is completed, ask the peer audience to offer alternative positive resolutions to conflicts which the characters presented in the scenario. Have the group perform these resolutions and analyze consequences and their various outcomes.

Creative Partnerships

■ Schools can take youth to view a theater production of a play which addresses social themes and make arrangements for students to meet with the cast after the play.

■ Local arts agencies can assist schools in set design and/or securing props for the sociodrama.

■ Arts and cultural organizations can coordinate with a local school to hold a performance at the school auditorium or library and hold a discussion with students following the presentation.

Variations for Younger Participants

■ Engage participants in discussion about a problem they have had and how they were able to solve it. On newsprint or chalkboard, write down their responses. Ask participants to draw a picture of an experience they had and write about their problem and how they solved it in a journal. Have participants share their experiences and explain what they did to solve a problem (i.e. listened, shared).

Variations for Older Participants

■ Create a drama troupe of high school students that will perform for middle-school students. The drama troupe will develop structured improvisations with specific key ideas they would like to communicate in the performance. The members of the troupe will be responsible for researching the topics. Invite a drama teacher or a professional from a local theater company to work with the students on character development, improvisation and staging.

■ Once the structured improvisations are created, conduct rehearsals. Arrange performances at middle schools for the troupe to perform. Use post-performance discussions as opportunities for the younger students to explore the issues presented in the structured improvisations. The middle school students will be encouraged to analyze the problem presented and to identify options. In some performances, you may invite the younger youth to the stage to interact with the characters. They may ask questions, present solutions, and offer resolutions to the conflicts presented by the characters. The troupe can re-enact the structured improvisations with alternative solutions given by the audience members.

The Power of Visual Images

On a daily basis, young people view hundreds of advertisements for alcoholic beverages and cigarettes in magazines, billboards, on television, and in other media. Many of these ads are targeted specifically to adolescents. Young people need to understand how advertisers use particular visual images to try to convince them to buy a product or service. In this activity, young people analyze advertisements for alcoholic beverages and cigarettes, learn about visual and other graphic techniques used in advertising, and assess how these influence a viewer's attitudes and behaviors.

Objectives

- **Increase awareness of how advertising and other mass media influence attitudes and behavior;**
- **Strengthen critical viewing skills.**

Competencies

- **Cognitive Competence**

Supplies

- **Magazines and newspapers containing liquor and cigarette advertisements**
- **Scissors**
- **Newsprint**

Steps

❶ Begin a group discussion on advertising by asking participants to name their favorite ads. Ask why they like these ads. Discuss the purpose of advertising. Explain that all ads are trying to influence behavior (i.e., buy this, use this, do that). Ask if they believe advertising influences people. Why or why not? Inquire whether anyone has ever bought a product because of an ad. What was it about the ad that made them really want the product?

❷ Divide participants into small groups and distribute supplies. Ask participants to find advertisements for cigarettes and alcoholic beverages that catch their attention. In small groups have them discuss these questions:

- Why and how did the ads grab your attention? What words or images appeal to you?
- What particular age group, gender, or social class do the ads target? How can you tell?
- Is anything exaggerated in the ad? If so, what message does the exaggeration send?
- Do the ads identify any of the harmful effects of smoking and drinking? Why or why not?

❸ Share responses as a large group. Ask participants to name the one common characteristic among all of the ads. (They are all trying to persuade you to do something.)

❹ Tell participants that, as consumers, it is important that they be aware of the techniques used by advertisers to sell products. Ask them to respond to these questions about the ads:

- What does the ad claim the product will do? Does it state this clearly or is it implied by the pictures and words?
- Are these claims about how great the product is or about how great you will be if you own the product? Why would the advertiser take this approach?
- How realistic are the people shown in the ad? Do they look like the people you see every day?
- Are any special effects used to make the product look bigger and better than in real life?
- Are there any ads which do not feature the product in them? If so, how does the advertiser promote the product? What does he want you to think?
- How is typography used in the ad? Which words are large or bold and which ones are small? Why?

Creative Partnerships

- Teachers can invite a graphic artist to talk about the different visual techniques used in creating ads. Ask him or her to make a presentation on various graphic elements of advertising (use of type, color, scale and image method such as drawing, cartoon, photo or other medium). Have the designer show different treatments he or she designed for a product, provide the rationale for each one, and discuss the reasons why the client made his or her selection. Have students work as a team to produce different treatments for a product or message.

- Cultural organizations can invite a drug prevention coordinator to lead a discussion on the harmful effects of smoking and drinking, particularly for young people.

Variations for Younger Participants

- Ask participants, "What is an advertisement?" Show a videotape of a commercial for cereal, toys or clothing. Have the youth discuss what the ad is selling and if they would like to buy this product based on seeing the advertisement. Why or why not? Discuss the fact that advertising is designed to influence us to do something. Work with youth in small groups to develop a print ad or a skit that is designed to encourage the viewer to do something healthy.

Variations for Older Participants

- Have participants create their own anti-smoking or anti-drinking ads by using the same types of techniques that they explored in this activity.
- Discuss the warning labels placed on tobacco products stating the health effects of using them. Ask them to use elements of graphic design to make these labels more effective.

WHAT IS MEDIA LITERACY?

The influence of media on youth is significant because they spend so much of their time consuming it—watching TV, listening to music, going to movies, reading magazines, or searching the internet. Adolescents are bombarded with messages in the media that attempt to influence their habits and attitudes about products, issues and more. Messages received through mass communications can either positively or negatively influence young people's values and behavior. Media literacy is a valuable prevention tool which seeks to teach youth the skills to read, view, and/or listen to everything with a discerning eye and ear. Media literacy skills include analyzing information presented, understanding the intent of the information, evaluating how the information is received, processed and used.

In addition to teaching skills that help youth recognize and understand mass communication messages, media literacy also presents opportunities to reinforce cognitive and social competencies characteristic of resilient youth.

Adapted from *"Reality Check" kit*, Center for Substance Abuse Prevention, U.S. Department of Health & Human Services, Washington, DC 1996

THREADS OF HOPE

Making a quilt provides a creative vehicle for youth to examine social issues in their community such as violence and drug use and allows them to discuss their feelings about such issues. Youth can work collaboratively to make a quilt that reflects the voices of all the participants in their group. This activity focuses on strengthening students' social and civic competencies as they work together to explore important issues in their lives and provides opportunities for them to develop self-esteem and self-confidence as they thread their stories and ideas into a quilt.

Objectives

- Learn about quilt making and the social history of this art form;
- Develop social skills by working in teams to create a quilt; and
- Increase self-esteem and build confidence by creating a quilt which documents their lives and conveys their hopes for the future.

Competencies

- Social Competence
- Cognitive Competence
- Civic Competence
- Goal-Oriented Competence

Supplies

- Pens/pencils
- Large sheets of white drawing paper or graph paper
- Fabric/felt
- Fabric paints and markers
- Yarn
- Fabric glue
- Rulers
- Scissors
- Needle and thread or parents' sewing machines
- Photographs of quilts

Steps

❶ Ask participants if they have ever seen a quilt or made a quilt. Talk about famous quilts that have been created to symbolize important issues (i.e. AIDS Quilt, The Underground Railroad Quilt, Threads of Remembrance).

❷ Show photographs of quilts and discuss their artistic elements, such as color, design and geometric patterns.

❸ Divide participants into groups of six to eight and ask them to list social issues that concern them, such as smoking, drugs, alcohol and violence. Have students brainstorm possible solutions to these

problems and select a positive prevention theme for their quilt based on the solutions they discussed. Themes can include such ideas as teamwork, peace, conflict resolution, building a healthy community, and designing a bright future.

❹ Discuss how the quilt will be a vehicle for communicating their thoughts and ideas to their peers. Explain that creating the quilt is a group process that requires commitment, teamwork and responsibility. Every member of the team has a role to play.

❺ Have the students work together to decide what visual images, colors or patterns will be used to depict their theme. Give participants a large piece of white paper or graph paper, markers and rulers to create a draft design of their quilt. Once their draft design is completed, provide participants with the materials to make their quilts (fabric, fabric paints, markers, glue, yarn, scissors).

❻ Have the youth divide the sections of their draft design into panels or patches. Each of the participants will select a panel or patch to create. Then, as a group, have them arrange their completed panels on a flat surface for assembly. Invite parent volunteers to assist the youth in sewing the panels together by hand or by machine.

❼ Have the teams share their quilts with each other. Engage participants in a discussion about the social issues portrayed, the feelings evoked in viewing of each quilt, and positive solutions conveyed in each quilt.

❽ Work with the art teacher at your school, or the director of a local gallery or museum, to display the quilts in the community.

Creative Partnerships

- Schools can arrange for students to view a quilt exhibit at a local art gallery or museum.
- Teachers can invite local quilt makers to show examples of their work and discuss the art of quilt making.
- Arts and cultural organizations can show pictures of the AIDS quilt and invite school health educators to provide an overview of issues related to alcohol, tobacco and other drug use and HIV/AIDS.

Variations for Younger Participants

- Together, read the story *The Patchwork Quilt* by Valerie Flournoy (E.P. Dutton, 1985), a story about a young girl who makes a quilt that tells the story of her family's life. Ask the students to choose a subject or theme for a group quilt. Once they select a theme, such as "Healthy Habits," give each student a uniform piece of drawing paper and ask them to illustrate those things they do to stay healthy (exercising, eating healthy foods, resting). The illustrated paper squares can be assembled together using glue, paste or staples to create a classroom quilt. The students can write stories about their experiences to be displayed with the quilt.

Variations for Older Participants

- High school students can work as peer mentors with middle school youth to create quilts on topics such as "Healthy Choices," or "Creating Our Future."
- Have high school students research the development of a specific quilt and write an essay to share with their peers. Ask them to tell about the person(s) who made the quilt, the message it conveyed, and the social impact of the quilt.

MURALS OF HEALTH

The creation of a mural is an engaging activity which actively involves youth and provides opportunities for team work and collaboration. It also allows for the development of caring relationships with adults, such as teachers and artists, who can serve as positive role models. In this activity, young people create a mural featuring a positive prevention message. The mural can contribute to beautifying the community and can provide a visual reminder of young people's commitment to a healthy, drug- and violence-free lifestyle.

Objectives

- **Develop communication skills; and**
- **Explore social issues.**

Competencies

- **Social Competence**
- **Cognitive Competence**
- **Civic Competence**

Supplies

- **Foamcore board, cardboard, or plywood**
- **Pens/pencils**
- **Markers**
- **Paint and paintbrushes**
- **Textured fabrics**
- **String**
- **Scissors and glue**
- **Drop cloth**

Steps

❶ Based on the age of the students and the time, space, and materials available, decide on the type of mural you will create. The mural can be portable (created on foamcore board, plywood panels or other surface) or permanent (created on a wall).

❷ Determine the technique that will be used. Techniques for creating a mural include: two-dimensional (using paints or markers to draw the image), mosaic (using pieces of a variety of textured media), collage (overlapping cut paper, newspaper, or magazine clippings), three-dimensional (using a variety of media and materials), and using "found objects" that students may bring from home, find at the school or organization, or discover outside.

❸ Conduct a prevention lesson, encouraging class participation and discussion. You might consider team teaching with prevention coordinators, health teachers, and school administrators.

❹ Introduce the concept of a mural. Ask participants to select a positive drug and violence prevention theme, such as "a positive role model" or "creating a healthy

community." Avoid negative sayings or depiction of drug use and violence.

❺ Have participants work together to decide what visual images, words and ideas will be included in the mural to depict the theme they have chosen.

❻ Encourage participants to draw a detailed sketch of the image before beginning. If the mural will be painted on a large surface, you may want to sketch a copy of the design on a transparency and project it on the wall to guide your painting. While students are creating the mural, encourage creativity and collaboration. Review the work in progress to avoid the inclusion of any inappropriate images or messages.

❼ Have the group gather together to look at the mural, evaluate what they have created, and celebrate their creation. Acknowledge each person's talents and contributions. Review why the mural was created and the message it sends. Discuss the possibility of exhibiting the mural at different locations in your community. Showcasing the mural can be an excellent way to involve parents, teachers, and other members of your community in your drug prevention efforts.

Creative Partnerships

- Schools can invite an artist to lead the creation of the mural.
- Teachers can invite speakers from a local art museum to discuss murals as an art form and to show slides of famous murals throughout history.
- Cultural organizations can invite a prevention expert or school health educator to lead the discussion on drug and violence prevention.
- Cultural organizations can offer space for murals to be displayed or permanently installed in public exhibition halls, galleries, libraries or meeting rooms.

Variations for Younger Participants

- Participants can cut pictures and words from magazines and create a collage with the theme of "a healthy me."

Variations for Older Participants

- Youth can create a permanent mural to beautify a local park or other location in the community. Be sure to obtain permission from the necessary authorities before beginning. Involve local officials in the unveiling and dedication of the mural and recognize participants with certificates acknowledging their positive contributions to the community.

WORKING IT OUT

Conflicts occur naturally in every area of life, including the family. It is important for young people to learn how to resolve their differences in non-violent ways. They should learn to discuss their differences of opinion and reach mutually satisfying solutions. In this way, conflict can lead to healthy growth and greater maturity. This activity allows participants to practice conflict resolution by role-playing different situations.

Objectives

- **Develop communication skills; and**
- **Develop conflict resolution skills.**

Competencies

- **Social Competence**
- **Cognitive Competence**

Supplies

- **Newsprint**
- **Markers**

Steps

❶ Ask participants, "What is a conflict?" Invite them to describe conflicts they have observed or experienced.

❷ Explain to participants that the group will be role-playing different situations which involve a conflict between two people.

❸ Post the following guidelines on newsprint:

- Focus on the problem at hand, not old issues.
- Attack the problem, not the person. (It's "you and me against the problem" not "me against you").
- Listen respectfully to the other person.
- Take responsibility for your actions.
- Come to an agreement about how to act differently in the future.

❹ Ask students to brainstorm some of the things that should not be done when trying to solve a conflict. Make a list on newsprint. Be sure to include the following:

- Name calling
- Blaming
- Sneering
- Not listening
- Getting even
- Bringing up the past
- Making threats
- Pushing
- Bossing
- Hitting
- Making excuses
- Refusing to take responsibility

5. Divide participants into small groups and give each group one of the following situations. Ask the groups to brainstorm different solutions and to select the best solution by applying the guidelines listed above.

- Kim and Yvonne have been best friends forever. Kim hears that Yvonne has been telling other friends something that Yvonne promised to keep secret. Kim is so mad at Yvonne that she will not talk to her when she sees her in the hallway.

- Mark and José have agreed to meet at the park at 2:00 p.m. José is at the park on time, but Mark does not arrive until almost 3:00 p.m. This is not the first time Mark has been late. In fact, he is always late, and José is tired of waiting for him.

- Laura and Keisha are playing a board game. After several winning turns, Laura begins to gloat and say things like "I'm the best," and "You're such a loser." Keisha gets upset and turns the board over, knocking all of the game pieces.

6. Have each group select two participants to role play the situations. The instructor may participate in the first role play to provide an example. Rotate volunteers so that different youth have a chance to participate.

7. After each role play, have participants discuss alternative solutions. Conclude by asking participants to explain what they have learned.

Creative Partnerships

- Teachers can invite an actor or theater director to give a workshop on developing a character and showing emotion when role-playing.

- Cultural organizations can invite teachers or administrators who have been trained in conflict resolution to discuss the principles of conflict resolution, negotiation and peacemaking.

Variations for Younger Participants

- Use simple situations, such as "a friend borrowed a toy and has not returned it," or "your sister always switches the TV channel when you are watching something."

Variations for Older Participants

- Have students create a play about a conflict situation, and create two alternative conclusions—one resulting in conflict, and one in which conflict resolution skills are used. Analyze as a group.

EXPRESSING FEELINGS THROUGH MUSIC

Music is an important form of self-expression which can help young people cope with difficult feelings. Many young people lack skills in identifying feelings and expressing them in appropriate ways. Unexpressed feelings often create stress that can result in acting out harmful behavior, sickness, or alcohol and drug use. Through music, youth can increase their ability to express their emotions and learn to manage their feelings in healthy ways.

Objectives

- **Increase appreciation for diverse forms of music;**
- **Identify feelings and emotions and strategies for managing them in healthy ways; and**
- **Strengthen listening and analytical skills.**

Competencies

- **Cognitive competence**
- **Social competence**

Supplies

- **Tape or compact disc (cd) player.**
- **Diverse selection of cassettes or cd's (jazz, pop, country, hip-hop, international, classical, rap or blues)**
- **White paper**
- **Markers**

Steps

❶ Begin activity by playing a selection of music for the youth. Ask them to close their eyes and just listen for a few moments. Pause and ask them how the music made them feel. Elicit responses from the group and focus on developing a vocabulary of feelings and emotions. List responses under the name of the song on a chalkboard or large piece of paper.

❷ Play a second, very different musical selection. Ask youth to listen and identify how the music made them feel. Generate another list. As a group, discuss how the two selections were alike and different. Ask youth what about the music made them feel the way they did—was it the words, tempo, certain instruments such as drums or violins?

❸ Discuss with youth the fact that music can influence our moods and feelings. It can: soothe or calm, energize or motivate, make us sad, make us happy, encourage us to dance or move quickly. Using examples of music they enjoy hearing, ask youth to add to this list.

❹ Explore with youth how listening to different types of music can help us to cope with our feelings or emotions. Ask youth for an example (i.e., if you're feeling "down," you might want to listen to upbeat dance music; or if you're upset, you might enjoy the calming effect of classical music). Ask students to work in pairs to develop a list of three moods and the types of music they would listen to if they were in that mood. Have pairs share their ideas with the class and discuss.

❺ Use the opportunity to discuss the importance of dealing with strong feelings or emotions in healthy, constructive ways. Discuss how music might be used to help us in different situations (i.e., sometimes it is important to "take five" to calm down, and a certain type of music might help us do that; other times we might be very happy and want to celebrate, and music can be used for that as well.)

Creative Partnerships

■ Teachers can invite local musicians to visit their classrooms to discuss their work and demonstrate their instruments. They can introduce the students to music from other cultures. Musicians can also speak about careers in the music field and discuss opportunities for youth to get involved in local music programs.

■ Cultural organizations can invite students to local musical events such as musical festivals, Renaissance Fairs and musical theater productions or team up with schools to sponsor student performing groups.

Variations for Younger Participants

■ Explain that music can make people feel a variety of emotions such as happy or sad. Provide each of the students with a large piece of white paper, or if space permits, lay a large piece of white butcher paper on the floor and have the students find a space next to the paper. Tell the participants that you are going to play a selection of music and, with their eyes closed, they are going to express how this music made them feel by moving a crayon and/or marker on the paper. Have the students share how each music selection made them feel and how this was reflected in their drawings (i.e., circles for classical, short lines for rap).

Variations for Older Participants

■ Have participants analyze the lyrics to a variety of different songs they are familiar with. Explore with the youth the messages that these lyrics convey and how they influence their lives. Whereas some lyrics may glamorize gangs and encourage the use of drugs, others may encourage healthy behaviors. Invite a local musician to work with the youth to assist them in creating their own lyrics and music. Or, work with a local cultural organization to have the students perform at a community event.

STORYSHARING

Many middle school students have younger siblings or neighbors and are natural role models for these youngsters. This activity encourages middle school students to explore positive messages in children's books and share the stories with younger children. By examining stories for alternatives in decision making, problem solving and conflict resolution, students are able to apply the stories to their lives and learn how to better cope with risky situations and peer pressure. This activity may be used to prepare youth for simple story time with a younger friend or for a more extensive ongoing storysharing project.

Objectives

- **Explore stories in depth for themes and messages;**
- **Apply the themes of dealing with challenges, change, peer pressure and other difficult situations to real life experiences; and**
- **Build relationships and serve as positive role models for younger children.**

Competencies

- **Cognitive Competence**
- **Social Competence**

Supplies

- **Copies of one or more children's books, such as those described below, that allow for meaningful discussion.**

Powerful Stories

The following children's books are appropriate for children ages four to eight. In this project, middle school students will learn to share the themes in these picture books with younger siblings and friends.

Abiyoyo, by Pete Seeger, illustrated by Michael Hays. Poor decision making causes a father and son to be ostracized until they use their talents to make a fearsome giant disappear.

Baby Rattlesnake, told by Te Ata, adapted by Lynn Moroney, illustrated by Mire Reisberg. A willful baby uses tantrums to get a rattle before he learns good decision making skills.

Heckedy Peg, by Audrey Wood, illustrated by Don Wood. When her children make poor decisions despite their mother's warnings, she must make great sacrifices to regain them.

Mama, Do You Love Me? by Barbara M. Joosse, illustrated by Barbara Lavallee. A child tests some risky decisions on her mother to find out the limits of her love.

Ming Lo Moves the Mountain, written and illustrated by Arnold Lobel. A wise man helps Ming Lo decide how to solve a seemingly impossible problem creatively.

Steps

❶ Divide the participants into small groups and give each group one of the children's books you have selected. It may be a different book for each group or the same one.

❷ Ask the groups to have one volunteer read the book aloud. Following the reading, ask participants what themes or bits of wisdom the story conveys. Give the students examples: "Never give up," "Mom will always love you," or "Better to be safe than sorry." Books may contain several messages, and the group may have different opinions on what they are.

❸ Next, ask the participants to consider how they would read this book to a young child in order to help them both enjoy the book and receive the message. How would they introduce the book? How could they change their voices for different characters? What words might need explaining? What questions might they ask in reviewing the story?

❹ Have the small groups share their conclusions with the entire group.

- Ask one student to give a summary of the story and another to name the messages.
- Did any of the books read have to do with making choices? Dealing with challenge? Was there conflict to be resolved? How did the characters deal with problem solving?
- Can the students draw any comparisons between the events in the book and the experiences of a young child? Are there comparisons to be made with their own lives?
- Do the students live by the messages identified in the stories? Would they want younger children to live by these messages? Why or why not?

❺ Ask the group to brainstorm related activities that could be done with young children to bring added meaning or understanding to the story. Examples might be re-enacting the story, illustrating a scene or creating puppets, discussing alternate endings or asking "what would you do if..."

❻ Arrange for the students to present the books to younger children and share the messages in the stories. The students can visit classrooms of younger children and read to them in pairs, team up with child care centers, or visit after-school recreation programs.

Creative Partnerships

- Teachers can invite a children's author or illustrator to talk about the work of creating a children's book and the techniques they use to stimulate creative thinking.
- Libraries can invite middle school students to read to younger children at a story hour.

Variation for Younger Participants

- Younger participants will be attracted to picture books and will quickly engage in discussions about their favorites "when they were little" and the messages they remember. Ask students to create an illustration that reminds them of the book's message.

Variation for Older Participants

- Older participants can take this discussion to a deeper level and implement a tutoring service project with a school or child care agency.

This activity was adapted from the Minnesota Humanities Commission's Storysharing Service-Learning program, a Creative Partnerships for Prevention Demonstration Site.

*"It is really fun to read to little kids. **What I learned is that** if I try hard, I can do the work, if **I put my mind to it.** (What I learned about myself is) **I am an all right reader.** I was surprised at how well I **worked with kids. I didn't** realize how smart I was. I learned **how much kids look up** to us and now I'll be a better role model."*

—Nick
Story Sharing Service-Learning
Project participant

GOOD GROUPS: A NOVEL IDEA

Participation in positive group activities which allow young people to build relationships and feel connected to the community help youth develop into strong, healthy adults. However, many of the things that draw young people to participate in positive groups—a need to belong, the pull of a strong leader, and a sense of camaraderie—can also draw them into gangs. Many young adult novels tackle the issues of gang activity and peer pressure and can be used to help students build good decision making skills and discern between positive social groups and unhealthy gangs.

Objectives

- **Explore stories in depth for themes and messages;**
- **Identify the characteristics of leadership and positive social groups; and**
- **Build decision making and conflict resolution skills.**

Competencies

- **Cognitive competence**
- **Social competence**

Supplies

- **Copies of young adult novels, such as those described below, that allow for meaningful discussion.**

Letters from the Mountain, by Sherry Garland. Sent to a remote Texas mountaintop, gang member Taylor Ryan writes letters about his past activities to those he left behind and teaches a poor boy how to read.

Shadow of the Dragon, by Sherry Garland. A 16-year-old Vietnamese boy living in Houston must reconcile his American school, his traditional home life, and his concern for his cousin—a member of a street gang.

The Outsiders, by S.E. Hinton. After his parents' deaths, 14-year-old Ponyboy's loyalties are to brothers and his gang. When his best friend kills a member of a rival gang, a night-mare of violence begins.

Ace Hits the Big Time, by Barbara Murphy. Ace Hobart dreads his first day of school in New York City, but he is befriended by the toughest gang in school when they are asked to star in a film about teen violence.

Scorpions, by Walter Dean Myers. Twelve-year-old Jamal's life changes drastically when he acquires a gun. Though he survives, he sacrifices his innocence and possibly his friendship with his best friend.

Rodzina, by Joyce Carol Oates. In upstate New York during the 1950s, five rebellious teenage girls form a gang and embark on a mission of fury, anger, violence, and revenge.

Steps

1. Select one of the young adult novels to read together as a group. Depending on the reading level of the group, either assign students to read the entire work independently or read and discuss one chapter at a time.
2. Using the themes and situations explored in the book, ask students to discuss the characteristics of gangs. How are gangs different from other social groups? Why do people join gangs? What positive alternatives could students choose to gain a similar sense of belonging? (Examples include school clubs, Boy/Girl Scouts, 4-H clubs, sports teams.) Select a gang member from the book and identify gang characteristics that he or she exhibits. What different choices could this character have made? How would that have changed the outcome of the novel?
3. Ask students to discuss the characteristics of leaders. What makes a person a good leader? Identify a character in the novel who exhibits leadership skills. Does this character use their skills for positive or negative ends? What different choices could this character have made? Would you have followed this leader? Why or why not?
4. Ask students to identify major conflicts presented in the book. Were conflicts resolved using violence? If so, how could they have been resolved peacefully? How would this have affected the characters or changed the outcome of the novel?
5. Ask students to select a scene from the novel that features a fight. Have students work in small groups to rewrite the scene so that characters display conflict resolution skills, positive decision making, and problem solving skills. Invite the students to read or perform the scene for other classmates.

Creative Partnerships

- Schools can host a "youth group fair" and invite cultural organizations and other community organizations with positive youth activities to set up information tables to encourage young people to join.
- Libraries can host young adult book clubs where students meet to read and discuss novels together.

Variation for Younger Participants

- In a group discussion, ask the youth if they have ever been part of a team or group effort (i.e. sports, Girl or Boy Scouts, youth club). Then ask what the word "teamwork" means to them. On piece of chart paper list all the students' responses. Discuss the qualities that are needed for an individual to work successfully on a team or in a group (i.e. listening skills, cooperation and respect for other members).

Variation for Older Participants

- The preceeding activity can be done with older youth as a follow-up to reading Shakespeare's *Romeo and Juliet*. Students can compare *Romeo and Juliet* to the video of Leonard Bernstein's *West Side Story*. What similarities exist between the groups displayed in the book and the movie? What are alternative solutions for the strife that exists? How do the main characters resist peer pressure and/or make a difference in gang activity?

This activity and book list were provided by Dawn Vaughn, Library Program Specialist for the Fairfax County (VA) Public Schools.

BUILDING STRUCTURES/MOVING TOGETHER

All communities have certain rules or structures that are created to facilitate living within the society. Rules help create a forum in which problems can be discussed and solved. In this activity, students use dance and creative movement to explore the importance of working cooperatively with their peers within given rules and structures. Through group problem solving and team work, students learn to be aware of others, respect individual perspectives and work collaboratively with peers and adults in the community.

Objectives

- **Improve physical skills;**
- **Improve listening skills;**
- **Work cooperatively in pairs and groups; and**
- **Explore group improvisation and creative movement.**

Competencies

- **Physical competence**
- **Social competence**
- **Civic competence**

Supplies

- **A clear, unbroken space large enough for the group size**
- **Cassette or cd player**
- **Music that has a driving rhythm**
- **Chalk or masking tape (or, optional: hula hoop)**

Steps

❶ Have the participants select a space in the room that provides them with enough room to move without touching another person. Using a variety of music, ask the students to stretch upward and forward in their space as far as they can go. Discuss that each of us has a "personal space" and that we need to respect each others' space.

❷ Ask the participants to team up with a classmate. Have the students stand one to two feet from their partner. Mark a small circle around each pair in tape or chalk on the floor to indicate the pair's boundaries. (As another option, use a hula hoop to indicate the space).

❸ Using music with a driving rhythm, have the students move within their boundaries, being aware of their partner's personal space. As the students are moving, instruct them to get closer and closer to their partner without touching. When the music stops, ask the participants, "What strategies did you use to be

sensitive to the other person's personal space?" (i.e. eye contact, body language, verbal prompts); "What physical and/or verbal cues did your partner give you to indicate when his or her "personal space" was being compromised?"

❹ Facilitate a discussion about the importance of respecting each other and that to protect everyone's rights we have rules and structures that govern us. Ask the students, "What are some of the rules that you follow every day at school, home, and in your community?" "What are some of the benefits of having rules and structures?"

❺ Group the participants into small teams and place each team in a different corner of the room. The students will create a group shape within the parameters of specific structures and rules guiding the activity. Every member of the group must be involved in the activity. Give the students instructions such as: "Make the largest shape you can make with an odd number of feet touching the ground and FREEZE;" "Create the smallest shape you can without connecting or touching and FREEZE;" or "Create a triangular shape and FREEZE." Have each team brainstorm different shapes for the other teams to create.

❻ Ask the students to discuss the skills they used to respond within the rules and structures of the exercise. How did they decide what to do as a group? What processes did they use to make decisions? What roles did different members of the group play?

Creative Partnerships

■ Teachers can invite a dancer to explain the kind of lifestyle needed for the profession, with emphasis on exercise and healthy diet, as well as attention to strength and endurance.

■ Dance companies can invite students to attend a performance. Ask the participants to identify movements and groupings similar to the ones they created in the classroom.

■ Schools or cultural organizations can invite representatives from various countries or cultures to present short folk - dance demonstrations. Discuss how different (and similar) the dances are to others the students have experienced.

Variations for Younger Participants

■ Have younger participants brainstorm a list of action words, such as: sit, dart, kick, jump, sink, whirl, crawl, shake and roll. Have the students work in pairs to act out the words as they are called out, taking turns mirroring/imitating their partners' movements. Ask the students what steps they took to move together as a team.

Variations for Older Participants

■ Older participants can take the group movement activities to more challenging results. Encourage the participants to be more detailed in the discussions and feedback. Include more variety, depth and complexity to the structures the youth create in their small teams. End the process in choreographed dances.

This activity was adapted from an activity provided by Shirley Ririe, Ririe-Woodbury Dance Company of Salt Lake City, Utah.

Community Poems

Resiliency research shows that young people who participate in positive community activities are more likely to resist harmful behaviors. Community poems, those in which single lines written by individuals are linked to join the voices of a group, illustrate the concept of collaboration. As youth work with others, they change self-perception, develop confidence in their own voices and create a positive vision for the future. Community poems give youth the opportunity to express their concerns and feelings in the safe environment of the classroom and allow them to share their concerns, dreams and hopes with the community.

Objectives

- **Strengthen creative writing skills;**
- **Develop confidence in expressing feelings creatively, positively, and publicly; and**
- **Develop critical thinking and collaboration skills.**

Competencies

- **Social Competence**
- **Cognitive Competence**
- **Civic Competence**

Supplies

- **Note-pads/writing paper**
- **Pens/pencils**

Steps

❶ Introduce youth to the concept of the "Community Poem." Explain that they will develop an original group poem from individual lines that each of them will write.

❷ Review the general concepts and processes of poetry (i.e. metaphor, alliteration, rhythm, rhyme, stream of consciousness, free association). Help youth explore how adjectives and detailed descriptions build imagery. For example, focus on a single object such as "Chalkboard." Ask students to develop detailed descriptions by asking "What color is it?," "What is it made of?," "Where does it hang?," and "What is written on it?"

❸ Suggest a theme for a Community Poem or ask the group to brainstorm themes. Topics can include "Our hopes," "Our concerns about violence," "Our vision for the future," or other similar ideas. The poem might also be an interesting follow-up activity to a discussion about conflict resolution.

❹ As a group, develop several "line beginnings": beginnings to lines of poetry that individuals will complete with their own unique thoughts. Let the themes guide the line beginnings. (For example, a theme of "Our vision for the future" could have line beginnings such as: "I imagine the future will bring...," "If I could change...," "This world could be...," or "Tomorrow is...")

Since the poem will consist of many lines beginning in the same way, the poem will take on a natural rhythm.

❺ Have students spend some quiet time thinking and writing independently and ask them to complete the line beginnings. Encourage them to be specific, true to their feelings, and to use detailed descriptions and vivid imagery. When everyone has completed about four lines, ask youth to share their lines with the group.

❻ Have youth work in small groups to revise and enhance their lines through alliteration, rhyme or descriptive words. The following questions can help guide their work:

- What words can be changed to create a rhyme?
- What type of rhyme or alliteration will give you the rhythm you are looking for? (danger/stranger, slide/slime, soft/off, sign/blind...)
- Are there too many syllables that slow down the rhythm of a line? Can you say the same thing with fewer words?

❼ Copy the revised lines onto paper and cut them into strips which can be physically moved and re-ordered. Work as a large group to order the final poem. Discuss how the order of the lines can affect what the poem communicates and how it will be understood.

❽ Present the Community Poem to the larger community by holding a public reading or creating a book, mural or song.

Creative Partnerships

- Teachers can invite a writer from a local arts agency, university or writer-in-schools program to teach poetry techniques and guide students in the process.
- Cultural organizations can collaborate with several schools or youth groups to create a wider-reaching community poem. After selecting a theme and line beginnings that all groups agree upon, the groups can work independently to complete their lines. Then they can come together to remix and reorder the lines into a poem that reflects a larger community voice. This type of collaboration can be very effective in building understanding between groups of youth from different backgrounds.
- Schools can invite a visual artist to assist students in creating a community mural which presents the poem literally and visually.

Variation for Younger Participants

- With a theme established, younger participants can brainstorm lines as a group. Create several poems from the same group of lines exploring how the ordering of the lines affects the meaning of the poem.

Variation for Older Participants

- Older youth may wish to form small groups to determine their own themes and develop their own poems. The small groups can present their work to the larger group and facilitate a group discussion based on the issues raised in their poem. Once refined in the larger group setting, the presentations can be developed into a performance/discussion opportunity that can be presented to younger youth.

This activity was adapted from Bronx Writers Corps writer, Michele Kotler, NY, NY.

Arts Genesis, Inc., an arts education organization in Tucson, Arizona, worked with Mansfeld Middle School to develop "New Beginnings," a program using poetry and visual arts to teach conflict resolution strategies to youth. The program brought together two disparate groups of elementary students feeding into the middle school. The youth worked in their separate classrooms with professional writers and visual artists to write and illustrate poems about people and places they loved. Then, they came together to share their poems, discuss them and create a larger book of collaborative poetry. Asked to explain the life skills they gained through the process, students named patience, courage, cooperation and respect for one another.

(from "New Beginnings for New Middle School Students" by Jacqueline Raphael in Educational Leadership, Sept. 1996)

Creative Partnerships for Prevention Demonstration Sites

As part of the Creative Partnerships for Prevention initiative, eight demonstration sites were initially selected to model innovative collaborative arts- and humanities-based prevention programming. These sites served middle-school aged youth from different backgrounds, employed an assortment of arts and humanities disciplines, and involved a variety of cultural organizations, museums and libraries. Conducted in partnership with schools and youth-serving organizations, these comprehensive programs showcased the benefits of collaboration in prevention efforts. This section profiles the work of the eight sites and offers information on lessons the partners learned to assist others in implementing similar arts- and humanities-based prevention programs for youth.

Step Lively Program—Salt Lake City, Utah

Believing that students can build resiliency skills, gain positive self-images and achieve a strong sense of accomplishment through dance, the **Ririe-Woodbury Dance Company** teamed up with **Glendale Middle School** of Salt Lake City, Utah, to create a dance program that addresses drug and violence prevention through movement and music. Students worked with Ririe-Woodbury Dance Company members and teachers to develop their own choreography, creating original dances that reflected positive decision making and personal pride. The project culminated with a public performance for parents and friends.

Lessons Learned: When starting the program, the Ririe-Woodbury Dance Company found that the summer months presented challenges in reaching students, obtaining their commitment, and securing their parents' permission to participate in the project. Many of the students' parents did not speak English, did not have telephones or were difficult to reach. Knowing that the support of parents would be a key to the program's success, Ririe-Woodbury made extra efforts to reach the students' families, including mailing letters of agreement with self-addressed stamped envelopes, sending follow-up post cards, and recruiting a Spanish-speaking staff member to personally call students and parents.

"Our goal is helping students get involved in, inspired by and interested in dance so they have something to enjoy and take pride in which will encourage them to stay focused and out of trouble. We consider the dance experience to be a way of discovering the sheer joy and

beauty of motion, a way to increase self-esteem and self-expression, a proving ground for cooperative interaction and a venue for abstract thought."

—**Shirley Ririe and JoanWoodbury**
Artistic Co-directors
Ririe-Woodbury Dance Company

Safe Spaces Workshop—Miami, Florida

Providing students the opportunity to take an abstract idea and transform it into reality was the goal of a creative partnership between the **Bakehouse Art Complex, Inc.** and **Miami Bridge Alternative School,** a program serving youth, ages 12–17, who are runaway, homeless or otherwise out of the educational mainstream. Artists led a group of youth in a thought process that concluded with the construction of a "safe space," a 6 1/2' x 3 1/2' x 7' portable dwelling made out of wood and paint that represented physical and emotional safety. The students adorned the space with their artwork. On the outside, they painted words and images representing the difficult and dangerous choices they face, while on the inside they created images of positive memories, hopes and dreams that give them comfort and security. The project has been displayed at The Bakehouse Art Complex, a Non-Violence Project Day Exhibition, and a conference sponsored by the Mayor of Metropolitan Dade County entitled "Taking a Stand: A Summit for Hand Gun Control."

Lessons Learned: Bakehouse and Miami Bridge put together a comprehensive plan to captivate the students and minimize possible high turnover. While the original plan called for two six-day sessions extended over four weeks, the partners quickly revised their strategy to conduct intensive "mega-workshops" every day for three weeks. The mega-workshops kept a fast, challenging pace, keeping students engrossed in the project and providing daily consistency and continuity. An abstract concept was turned into a concrete project, and personal, creative solutions were found to provide a haven for youth from life's stressful situations.

Storysharing Service Learning Project—St. Paul, Minnesota

The Minnesota Humanities Commission established a creative partnership with **Cleveland Quality Middle School** in St. Paul to expand its successful "Motheread/Fatheread" story sharing program, an initiative using children's literature to address relevant issues in the lives of youth. Teachers trained in resiliency guided middle school youth in analyzing books, brainstorming solutions to problems faced by characters, and discussing alternatives to taking drugs and settling disputes with violence. The youth, in turn, tutored younger elementary students in reading at **Phalen Lake Elementary, East Consolidated Elementary** and **Farnsworth Elementary,** and led discussions about prevention-related themes. By serving as role models to younger students, the youth involved in the program not only strengthened their own literacy skills, but developed their self-esteem, recognizing themselves as leaders and caregivers in the community.

Lessons Learned: Teachers involved in the story sharing program found that cooperation was the key to the success of the program. Initially, English teachers who delivered the program were concerned that they didn't have the necessary drug prevention background to connect stories to appropriate prevention messages. Similarly, health teachers involved with the program were not certain how to incorporate literature into their work. A four-hour training workshop helped the teachers work together, share resources and establish interdepartmental teams. All of the teachers gained confidence and became enthusiastic and motivated to reach their students in new ways.

"Humanities Councils across the country are showing the constructive power of books, stories, and intellectual development for at-risk children and the adults who care for them. The humanities are like a vital key to making life rich and meaningful. They promote healthy child-rearing and improved school success. They help reduce harmful behavior. They contribute to strong, productive, and literate communities."

—**Victor Swenson**
Executive Director
Vermont Council on the Humanities

Murals of Health—Rancho de Taos, New Mexico

The Rocky Mountain Youth Corps (RMYC) is a rural youth service corps that involves young adults, aged 16–25, in service-learning projects that teach employment skills, build self-esteem and foster self-empowerment. In order to expand their efforts, RMYC teamed up with the **Hispanic Arts Council** to design a comprehensive murals program. As a component of RMYC's service learning programs in elementary schools, RMYC corps members worked with classes of middle school students to explore conflict resolution and drug prevention. Corps members assisted prevention instructors in helping the middle school students identify influential people, places and events that have made a positive impact on their lives. Artists then led the students in incorporating their ideas into community murals representing their role models, animal symbols of strength, and images of cultural pride. The program focused on strengthening powerful relationships between the corps members and middle school students and increasing the resiliency and sense of community for both groups of young people.

Lessons Learned: An initial challenge the Youth Corps and Arts Council faced was in convincing school administrators that murals created by the students would be of high artistic quality. Some school principals expressed understandable concerns about neighborhood acceptance of artwork in public spaces. Their concerns were met by the inclusion of professional mural artists in the project to oversee and guide the students' work. School administrators were extremely pleased with the result and have been encouraging about future support for similar projects.

King Arthur in Bellows Falls—Bellows Falls, Vermont

Stories and novels can be some of the most effective tools for teaching problem solving and decision making skills to youth. The **Vermont Council on the Humanities** collaborated with the **Community Alliance of Bellows Falls** and **Bellows Falls Middle School** to conduct an intensive humanities summer camp for middle school students, focusing on the legends of King Arthur and the Knights of the Round Table. The students participated in storytelling, creative arts, and drama workshops using the legends as a basis from which to explore such themes as honor, loyalty, and courage. The project culminated with a community performance and a video production created in partnership with Bellows Falls Cable Access Television.

Lessons Learned: The King Arthur project team found an unexpected outpouring of community support when a project member attended a town meeting of community leaders and reported on the project. One community leader who loves Arthurian legends immediately volunteered to help and donated costumes, swords and other props

to the project. He and three friends came in costume to visit the students, talk about the period, present artifacts and demonstrate sword fighting. Their hands-on involvement was a real highlight of the program.

"Engaging with the humanities by its nature *builds resiliency. Reading books, thinking, talking about ideas, doing projects stimulated by these same books (that is, having fun, acting out a story, interviewing a character, building a model environment)—these are all activities that deepen one's understanding of other human beings, oneself and the world."*

—**Suzi Wizowaty**
Program Director
Vermont Council on the Humanities

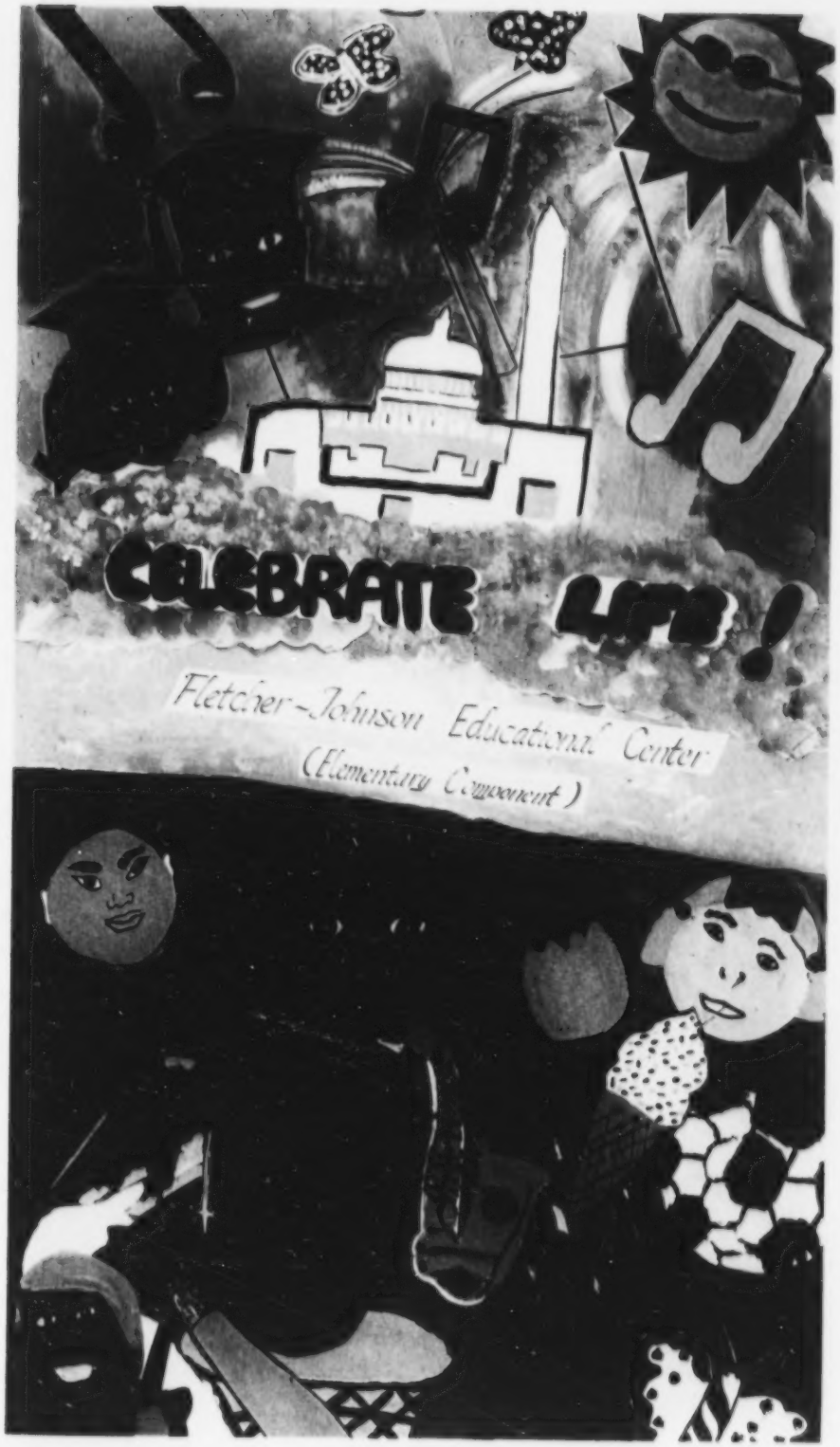
Short Smocks Volunteer Program—Las Vegas, Nevada

Short Smocks is a volunteer program for youth ages 10-13 at the **Lied Discovery Children's Museum** in Las Vegas, Nevada. As part of the museum's larger YouthWorks program, Short Smocks seeks to help adolescents discover their own competencies and interests, obtain job skills, develop communication skills, and gain exposure to careers and working professionals. Through the Creative Partnerships for Prevention initiative, the museum expanded the Short Smocks program to include specific prevention activities for youth, including conflict resolution training. To design and implement the project, the Museum formed partnerships with other organizations, including **J.D. Smith Middle School, Golden Nuggets Crossroads Program, the Neighborhood Justice Center of Clark County Social Services,** and the **Center for Creative Therapeutic Arts.** The partners worked together to infuse conflict resolution training into the program, helping students learn effective problem solving techniques through role-playing, writing and visual arts activities. Participants also explored music as a mood management tool and created a six-sided multi-media panel installation with positive messages about ways to avoid conflict and violence.

Lessons Learned: One challenge the museum encountered while working with its school partner, J.D. Smith Middle School, was in recruiting students to participate in the program during the summer months. Because the school year ends in early June, it can be a challenge to reach students to inform them about positive summer activities, and then to ensure student participation throughout the summer. To overcome this challenge, the Museum's director of education worked with community youth organizations to seek referrals from youth in other programs.

Creative Writing Workshops—Washington, D.C.

Students in Washington, D.C. worked with professional writers to explore issues such as peer pressure, drug and alcohol awareness, conflict resolution and gang involvement through a summer creative writing project established by **The D.C. Humanities Council** in collaboration with **Barry Farm Public Housing Community**, the **D.C. WritersCorps** and **Hart Junior High School.** Through poetry and fiction workshops, reading circles, field trips and writing exercises, students learned to talk out their thoughts and express them on paper. The program not only strengthened students' reading and writing skills, but helped the public housing community create an



atmosphere that celebrated academic and intellectual achievement.

Lessons Learned: The Humanities Council found that student participants were highly motivated by opportunities to publish and perform their work. The Council teamed up with a local Borders Bookstore to host a public poetry reading and coordinated a "Words not Drugs" Poetry Festival at Hart Junior High School where students had the opportunity to perform original rap songs and read their poetry. In addition, writing instructors helped students edit and publish an anthology of their work to share with friends and family members.

"I've seen poetry transform attitudes and expand the perspectives of the kids. Through sharing their work, they have matured and gained a greater sense of themselves and their identity. Programs like this should be in every neighborhood of the city to offer kids a safe space to dream and realize their potential."

—**Toni Blackman**
D.C. Writerscorps writer

Urban SmARTS Program—San Antonio, Texas

The **San Antonio Department of Arts and Cultural Affairs** partnered with the city's **Department of Community Initiatives, San Antonio Independent School District,** and **South San Antonio Independent School District** to expand "Urban SmARTs," an after-school program designed to help prevent 11–13 year olds from entering the criminal justice system. The program

involved students in daily music, theater, visual arts, literary arts and dance activities taught by a team of professional artists. Once a week, the students also participated in violence prevention and self-esteem building workshops taught by case-management staff. By working together, the organizations were able to expand the successful after-school initiative into a summer program for the first time.

Lessons Learned: The Urban SmARTS partners discovered that one of the keys to a successful collaboration is respect for the unique contributions that artists, teachers and caseworkers bring to the project. To help facilitate this process, the San Antonio Department of Arts and Cultural Affairs developed a training program that brought together all three groups of professionals and involved them in activities that drew upon their expertise in the arts, education and social work. This helped to foster respect and appreciation for each others' professional skills and understanding of what each group contributes to the youth in the program.

For more information on these sites, visit the Creative Partnerships for Prevention website at http://www.CPPrev.org. In addition to these eight original demonstration sites, seven arts programs joined this initiative through a collaboration between the National Endowment for the Arts and the U.S. Department of Education. Their partnerships were beginning as this guide went to press.

PROVIDING INFORMATION

The information included in this section is provided to familiarize readers with some basic prevention concepts. There are many other resources available that can provide additional prevention information and materials, including resources that may be available within your school or community. Check with your local school or school district's prevention experts before implementing prevention-related arts activities to ensure that your efforts are consistent with those of your local school system.

Providing information is an important component of a comprehensive prevention program. While the activities suggested in this guide are designed to complement and extend a comprehensive prevention program and are not themselves a prevention "curriculum," it is important that activity leaders be aware of age-appropriate prevention topics generally, as well as the specific prevention education program at the school(s) attended by the youth participating in these activities. The inclusion of a well-designed information component to an activity or series of activities can have several benefits. It can reinforce the school's drug prevention curriculum and provide a means for reinforcing the prevention messages outside the classroom.

While some of the activities included in this guide do not address drug use or violence directly, activity leaders should be prepared to take advantage of "teachable moments" that arise during activities with the youth. Such moments offer opportunities to engage in dialogue about facts and alternatives and help youth understand and appreciate the relevance of prevention lessons received at school.

The following information is provided as an overview of age-appropriate prevention topics addressed in many schools. In all instances, information should be given in terms that youth will understand and in ways that are appropriate to their developmental level. It should be balanced and believable; avoid making exaggerated claims. Information should also be scientifically accurate, up-to-date and relevant to the concerns and interests of youth.

When addressing drug and violence prevention-related themes with young people, here are some things teachers, parents, artists, library and museum personnel, and others working with youth should keep in mind:

DO:

- Emphasize that most youth do not use drugs and are not involved in violent acts. This will dispel the myth that "everyone else is doing it."
- Emphasize that youth can say no to drugs and violence, and help them develop refusal and conflict resolution skills.
- Encourage civic responsibility and respect for laws.
- Emphasize that young people help themselves and their communities by staying away from drug use and violence.
- Provide clear and unequivocal messages that drug use and violence are wrong and harmful for everyone.
- Encourage youth to value good personal health and help them understand how drugs affect their health.
- Emphasize that drug use involves risks. Consuming even small amounts of drugs can be dangerous.
- Help young people understand that they are responsible for their own actions and that they will be held accountable for the consequences of those actions.
- Provide information that is appropriate for the developmental age, interests and needs of young people.
- Provide information that reflects an understanding of cultural diversity. Materials should be sensitive to young people's cultural and ethnic backgrounds and should not further harmful stereotypes.
- Use interactive teaching techniques. Prevention research has shown that prevention efforts have significantly less influence when lectures are the only means of instruction.
- Use role models. When it comes to communicating the value of a drug- and violence-free lifestyle, nothing makes a stronger impression on young people than hearing the message from someone they respect and with whom they identify.
- Promote and reinforce positive, drug- and violence-free activities.
- Tell youth about school, organization and community policies regarding alcohol, tobacco, and other drugs; vandalism; verbal and physical aggression; and theft. Be sure to stress that alcohol use by anyone under age 21 is illegal.
- Focus on problems that drugs cause in relationships with family and friends.

DO NOT:

- Separate or group young people according to whether they may be involved with drugs or violence.
- Sensationalize information about drugs and violence.
- Unintentionally glamorize or glorify drug use or violence.
- Give mixed messages about drug use and violence. It is not safe, for example, to try a drug "just once."
- Give young people the opportunity to make excuses about their behavior.
- Use illustrations or dramatizations that could teach youth how to obtain, prepare or consume illegal drugs.
- Use recovering addicts or former gang members as role models for primary prevention.
- Allow recounting of drug use or violence by either the students or guest speakers except in controlled circumstances with trained facilitators.
- Tell your own stories of drug use and violence.
- Use terms such as social use, responsible use, recreational use, or terms that describe mind-altering drugs as mood-altering (implying only temporary harm).
- Blame the victim. Addiction is an illness. When you use negative terms to describe an addict, you may be sending the message that the individual is not worth helping.

Addressing Prevention at Different Ages and Developmental Levels

Prevention efforts should start early and continue throughout a child's development. Although the activities in this resource guide are designed for use with middle school students, they include variations for younger and older youth. Here is some information on how to conduct prevention efforts for children and youth at particular developmental levels.

GRADES K–4

Children in grades K–4 generally feel good about themselves and want to please their parents and teachers. They are optimistic, eager and excited about learning. Positive responses and evaluations of their efforts from parents, teachers and other adults help children develop a sense of self-assurance and competence.

Young children enjoy being with other people, especially other children. They are empathic and want

THE PROGRESSION OF DRUG USE

Data from several sources indicates that experimentation with one substance frequently leads to experimentation with others in a logical and generally predictable progression. Most individuals begin by using alcohol and tobacco, progressing later to the use of marijuana. This developmental progression corresponds exactly to the prevalence of these substances in our society, with alcohol being the most widely used, followed by tobacco, which is followed by marijuana. For some individuals, this progression may eventuate in the use of depressants, stimulants, hallucinogens and other drugs. However, many individuals may either discontinue use after a short period of experimentation or may not progress from the use of one substance to the use of others. The likelihood of progressing from one point in the developmental sequence to another can best be understood in probabilistic terms, with an individual's risk of moving to greater involvement with drugs increasing at each additional step in the developmental progression.

Knowledge of the developmental progression of substance abuse is important because it has implications for the focus and timing of prevention interventions.

Interventions targeted at the use of substances occurring towards the beginning of this progression have the potential of not only preventing the use of those substances, but also the potential for reducing or even eliminating altogether the risk of using other substances along the progression.

Excerpted from: Botvin, G. and Botvin, E.M. School-based and community-based prevention approaches. In J. Lowinson, P. Ruiz, and R. Millman (Eds.) *Comprehensive Textbook of Substance Abuse*. Baltimore: Williams & Wilkins. 910-927. 1992.

to help others. Adults can guide children in developing social skills and fostering positive relationships. Young children need time to engage with others of their age in simple, adult-supervised experiences from which they learn how to get along with others. During this period, children can develop the ability to say no to requests, demands or dares from other children.

What You Can Do

- Help build optimistic, positive self-perceptions in children.
- Provide positive feedback to children regarding the quality of their school work.
- Provide images of good health, connecting children with healthy lifestyles.
- Help children assess the validity of information sources, and enhance children's ability to communicate with trustworthy adults.
- Encourage helpfulness in children: this quality will encourage strong peer relationships in later years.
- Reinforce positive peer and other social relationships.
- Structure and provide opportunities for cooperative group play to help children develop problem solving, negotiating, and decision making skills, and provide them with the opportunity to give and receive positive and negative feedback.

GRADES 5–8

Adolescence is a time of physical and emotional change when young people become very concerned with their appearance and the speed at which they are developing. Young people ages 10–14 are increasingly exposed to alcohol, tobacco and other drugs, and may begin to use them. This is a particularly critical time because the earlier the age at which they try drugs, the more likely they are to become chronic users. People who try drugs at older ages are less likely to become involved in chronic use.

Young people between 10 and 14 are beginning a process of becoming independent. They increasingly seek to make choices on their own and to spend more time with their friends and less time with their families. It is a period of rebellion against parents and authority figures, accompanied by a strong identification with peers and a desire to belong. Young people of this age believe they are invincible and are often controlled by the moment. They may act on impulse and do things that violate a value or belief, depending on the situation and the people they are with. Alcohol and other drug use often arises out of such situations.

Young people in grades 5–8 are beginning to think abstractly and to deal with the future. They can process more complex ideas and understand incongruities among words, behavior and the consequences of behavior. During these years, young people begin to understand that there are ethical dilemmas involved in problem solving and decision making. They begin to make conscious decisions about their life, including decisions about whether or not to continue their education.

What You Can Do

- Focus on life skills, such as problem solving, decision making, resisting peer pressure, developing healthy friendships, coping with stress and communicating with adults.

- Emphasize the development of healthy leisure activities, such as art, sports, and volunteering.
- Help youth develop a positive sense of self and pride in their capabilities.
- Emphasize that remaining drug-free is the best way to ensure a physically healthy and attractive body.
- Provide information about the short- and long-term consequences of drug use. Focus on how drugs affect the human body and mind, and human relationships.
- Help young people develop an orientation for the future and set goals which include continuing their education and developing work skills.
- Stress that most people, including the majority of people their own age, do not use drugs.
- Infuse drug prevention education throughout the curriculum.

GRADES 9–12

Adolescents in grades 9–12 face much greater exposure to drugs than they did at earlier ages. These young people need more sophisticated information about drugs. They need to make the connection between drug use and its consequences for individuals and society. Teenagers need to understand that drug use does not fit in with establishing productive life goals.

Older adolescents are very body-oriented. They want to be physically healthy and attractive. These young people face a great deal of stress in attending school, learning how to handle relationships with the opposite sex, dealing with societal pressures and planning for the future. They are beginning to understand how choices they make now can have both immediate and long-term implications and consequences.

Young people ages 15–18 are increasingly able to deal with abstract concepts such as truth and justice. This maturation allows them to understand how their actions affect others' lives. Their increased ability to think and reason in the abstract allows them to consider the economic costs of drug use, the results of teen-age pregnancy, the reasons for laws, and the impact of drugs on our health care, rehabilitation and judicial systems.

What You Can Do

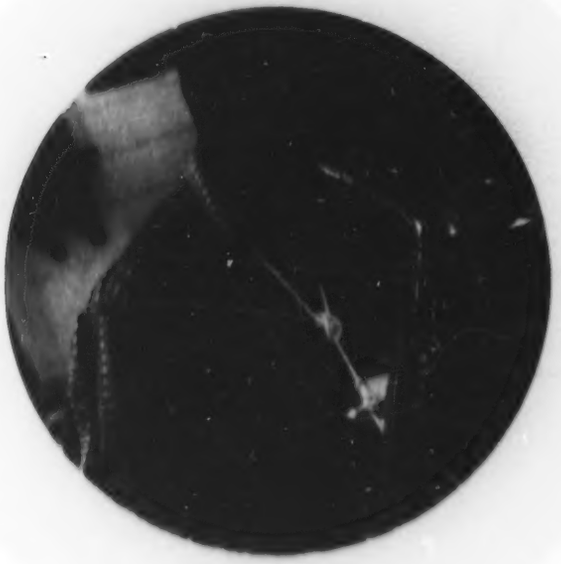
- Emphasize the establishment of worthwhile life goals, such as continuing education and developing work skills.
- Help adolescents deal with stress and emphasize the development of healthy leisure activities such as art, drama, music and sports.
- Focus on life skills such as problem solving, coping with stress, maintaining healthy friendships and communicating with adults.
- Provide accurate, factual information from which young people can draw conclusions about the dangers of drug use. Address the connection between drug use and HIV.
- Emphasize that they are role models for younger youth.

For more information on presenting age-appropriate drug prevention lessons, consult, *Learning to Live Drug Free: A Curriculum Model for Prevention*, U.S. Department of Education, 1990.

PREVENTING YOUTH VIOLENCE: TIPS FOR DISCOURAGING AGGRESSION

- **Never overlook aggressive acts.** Early aggression is an indicator of future involvement with drugs, alcohol and violent activity.
- **Don't allow the aggressor to benefit from aggression.** Pay attention to the victim while ignoring the aggressor. Confront the bully later, in private. Publicly challenging a bully may actually enhance his status with his peers and encourage further bullying.
- **Provide support and protection for victims of bullying.** Failing to help victims convinces them that reporting aggression is useless and encourages bullies.
- **Avoid physical punishment for aggression.** This legitimizes the use of force.
- **Praise children for cooperative behavior and verbal resolution of conflict.**
- **Demonstrate cooperative, non-aggressive problem solving methods.**

NOTES



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RESOURCES

In addition to the national resources in this section, we suggest contacting organizations within your community. School principals, as well as directors of local libraries, museums, historical societies, theaters, drama clubs, dance troupes, book clubs, arts centers, state and local arts agencies and other organizations can offer contacts and information on existing programs or steps needed to implement new ones.

This resource listing is divided into subsections with information on the U.S. Department of Education's Safe and Drug-Free Schools Program, Other Drug and Violence Prevention Resources, and Cultural Resources (including the arts, humanities and museums.) The listings include information on agencies, clearinghouses, print media and/or electronic media that may be helpful in researching, implementing, and/or enhancing prevention programs in your community.

Safe and Drug-Free Schools Program

U.S. Department of Education
600 Independence Avenue, SW
Suite 604 Portals
Washington, DC 20202-6123
(202)260-3954
http://www.ed.gov/offices/OESE/SDFS

Serves as the federal government's primary vehicle for preventing drug use and violence among youth through school-based education and prevention activities. Supports a comprehensive approach to drug and violence prevention through a state formula grant program that funds state and local education agencies and governors, and through discretionary initiatives that respond to emerging national needs. SDFSP also collaborates with other federal agencies and organizations to develop national prevention initiatives and materials, and distributes prevention materials (print and video) to educators, administrators, parents, and others, free of charge. In addition to the *Creative Partnerships for Prevention* initiative, this program has collaborated with other organizations to develop many national prevention initiatives:

■ *Art of Prevention* (1993)—(handbook and video) Offers ideas on integrating arts-based prevention activities with schools' existing drug prevention curriculum.

■ *Beyond Prevention Curricula: A Guide to Developing Alternative Activities Programs* (1997)—Designed to help educators and youth workers better understand how programs of alternative activities can effectively be used to supplement school-based efforts to prevent alcohol and drug use among youth.

■ *Conflict Resolution Education: A Guide to Implementing Programs in Schools, Youth-Serving Organizations, and Community and Juvenile Justice Settings* (1996)—Offers information on conflict resolution and how to implement it, activity suggestions, existing programs and resources.

■ *Creating Safe and Drug-Free Schools: An Action Guide* (1996)—Offers steps toward achieving safe and drug-free schools, information briefs, research and evaluation findings, resources and suggested readings on specific topics related to drug use and violence in schools.

■ *Murals Reflecting Prevention* (1993) (booklet and video)—Provides resources and suggestions on engaging youth in creating a drug prevention mural. Concepts of prevention, cooperation, and appreciation for others are addressed.

■ *Olympic Spirit: Building Resiliency in Youth* (1995) (resource guide and video)—Helps educators use the spirit of the Olympic games in lessons and activities designed to promote resiliency in students.

These materials are distributed free of charge upon availability by contacting (800)624-0100.

The U.S. Department of Education does not endorse any private or commercial products or services. Resources and other materials offered in this resource guide are for information only. Their use by schools, youth-serving organizations and cultural institutions is voluntary.

Other Drug and Violence Prevention Resources

National Clearinghouse for Alcohol and Drug Information (NCADI)
P.O. Box 2345
Rockville, MD 20847
(800)729-6686
(301)468-2600

Provides easy access to research, reports, brochures, camera-ready materials and a variety of topical and educational materials. Information Specialists respond to callers' requests for specific types of information and provide materials, often at no cost. Examples of free materials that may be of interest to readers include:

■ Arts & Prevention Initiative (in cooperation with National Endowment for the Arts)

■ Public Libraries: Partners in Prevention

■ Media Literacy: A Tool for Prevention

Creative Partnerships for Prevention web site http://www.CPPrev.org Offers this complete resource guide online and a forum for the exchange of ideas on arts- and humanities-based prevention. Includes profiles of existing programs with the lessons that they have learned along the way, and tracks national demonstration sites as they implement prevention enhancements to their programs. An extensive resource section is also included.

- Girl Power!
- Tips for Teens (series of fact sheets on specific substances)
- Keeping Youth Drug-Free: A Guide for Parents, Grandparents, Elders, Mentors, and other Caregivers

Extensive resources also available online at http://www.health.org.

National School Safety Center
4165 Thousand Oaks Boulevard
Suite 290
Westlake Village, CA 91362
(805)373-9977

Offers technical assistance, legal and legislative aid, publications, films, and national focus for cooperative solutions that help combat problems of crime and violence in schools.

Office of Juvenile Justice and Delinquency Prevention, U.S. Department of Justice
810 7th Street, NW
Washington, DC 20531
(202)307-1150
http://www.ncjrs.org/ojjhome.htm

Provides national leadership, coordination, and resources to develop, implement and support effective juvenile delinquency and victimization prevention programs.

Partnerships Against Violence NET (PAVNET) Online
(800)851-3420
http://www.pavnet.org/

Provides information on over 550 specific federal, local and private programs and initiatives that deal with violence prevention.

Arts and Humanities

Americans for the Arts
1000 Vermont Ave., NW
12th Floor
Washington, DC 20005
(202)371-2830
http://artsusa.org

Supports the arts and culture through development of private and public resources, leadership roles, public policy, information services and education.

Association of Youth Museums
1775 K Street, NW
Suite 595
Washington, DC 20006
(202)466-4144

Provides ideas to enhance the quality, expand the capacity and further the vision of youth museums; offers ways to use museums as a resource and provides contact information to local museums.

Federation of State Humanities Councils
1600 Wilson Boulevard
Suite 902
Arlington, VA 22209
(703)908-9700

Provides a unified voice and representation to state humanities councils, and seeks to broaden the public awareness and support of the humanities.

Institute of Museum and Library Services
1100 Pennsylvania Avenue, NW
Suite 510
Washington, DC 20506
(202)606-8536
http://www.ims.fed.us/

Fosters cooperation between libraries and museums, and seeks to assist in making them accessible and relevant to the entire community.

National Assembly of State Arts Agencies (NASAA)
1010 Vermont Avenue, NW
Suite 920
Washington, DC 20005
(202)347-6352
http://www.nasaa-arts.org

Serves as a unified voice for state arts agencies, and seeks to increase access to the arts by developing and sustaining programs that reach underserved populations and/or provide innovative arts education.

National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Suite 617
Washington, DC 20506
(202)682-5400
http://arts.endow.gov/

Awards grants to non-profit organizations and state and local arts agencies for projects that foster excellence in, broaden public access to, and/or expand educational opportunities in the arts.

National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Suite 402
Washington, DC 20506
(202)606-8400
http://www.neh.fed.us

Awards grants to support humanities education in the schools and for the public, and seeks to broaden understanding of the humanities through such projects.

The President's Committee on the Arts and the Humanities
1100 Pennsylvania Avenue, NW
Suite 526
Washington, DC 20506
(202)682-5409

Encourages private sector support and public appreciation of the arts and humanities through its projects, publications and meetings, and explores avenues of using the arts and humanities in prevention. Produced *Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk* (1996). This report describes and gives contact information on over two-hundred arts- and humanities-based programs for at-risk youth (this resource is also available online at http://www. cominguptaller.org).

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Creative Partnerships for Prevention Demonstration Sites

Bakehouse Art Complex & Miami Bridge School
Miami, Florida

Department of Art and Cultural Affairs & San Antonio and South San Antonio Independent School Districts
San Antonio, Texas

Humanities Council of Washington DC, Hart Junior High & Barry Farm Public Housing Community
Washington, District of Columbia

Lied Discovery Children's Museum & JD Smith Middle School
Las Vegas, Nevada

Minnesota Humanities Commission & Cleveland Middle School
St. Paul, Minnesota

Ririe-Woodbury Dance Company & Glendale Middle School
Salt Lake City, Utah

Rocky Mountain Youth Corps & Hispanic Arts Council of Taos
Ranchos de Taos, New Mexico

Vermont Council on the Humanities & Bellows Falls Middle School
Morrisville, Vermont

California College of Arts and Crafts & Oakland Public School District
San Francisco, California

Hilltop Artists In Residence & Jason Lee Middle School
Tacoma, Washington

John Waldron Arts Center & Monroe County Community School Corporation
Bloomington, Indiana

Onion River Arts Council & Main Street Middle School
Montpelier, Vermont

Out North Contemporary Art House & Clark and Wendler Middle Schools
Anchorage, Alaska

Shasta County Arts Council & Central Valley Intermediate School
Redding, California

Step by Step & Lincoln County Board of Education
Harts, West Virginia

The eight original demonstration sites were established with support from the U.S. Department of Education in 1997 (see pages 52–57). With support from the National Endowment for the Arts and in collaboration with the U.S. Department of Education, seven additional demonstration sites were established in 1998.

Office of Elementary and Secondary Education
Safe and Drug-Free Schools Program

DEPARTMENT OF EDUCATION
UNITED STATES OF AMERICA